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ANNOTATIONS

UPON

~~CYMBELINE,~~ *Troilus and Cressida*

AND

~~*MUCH ADO ABOUT NOTHING.*~~ *the merchant of Venice*

BEING THE FORTY-SIXTH NUMBER OF

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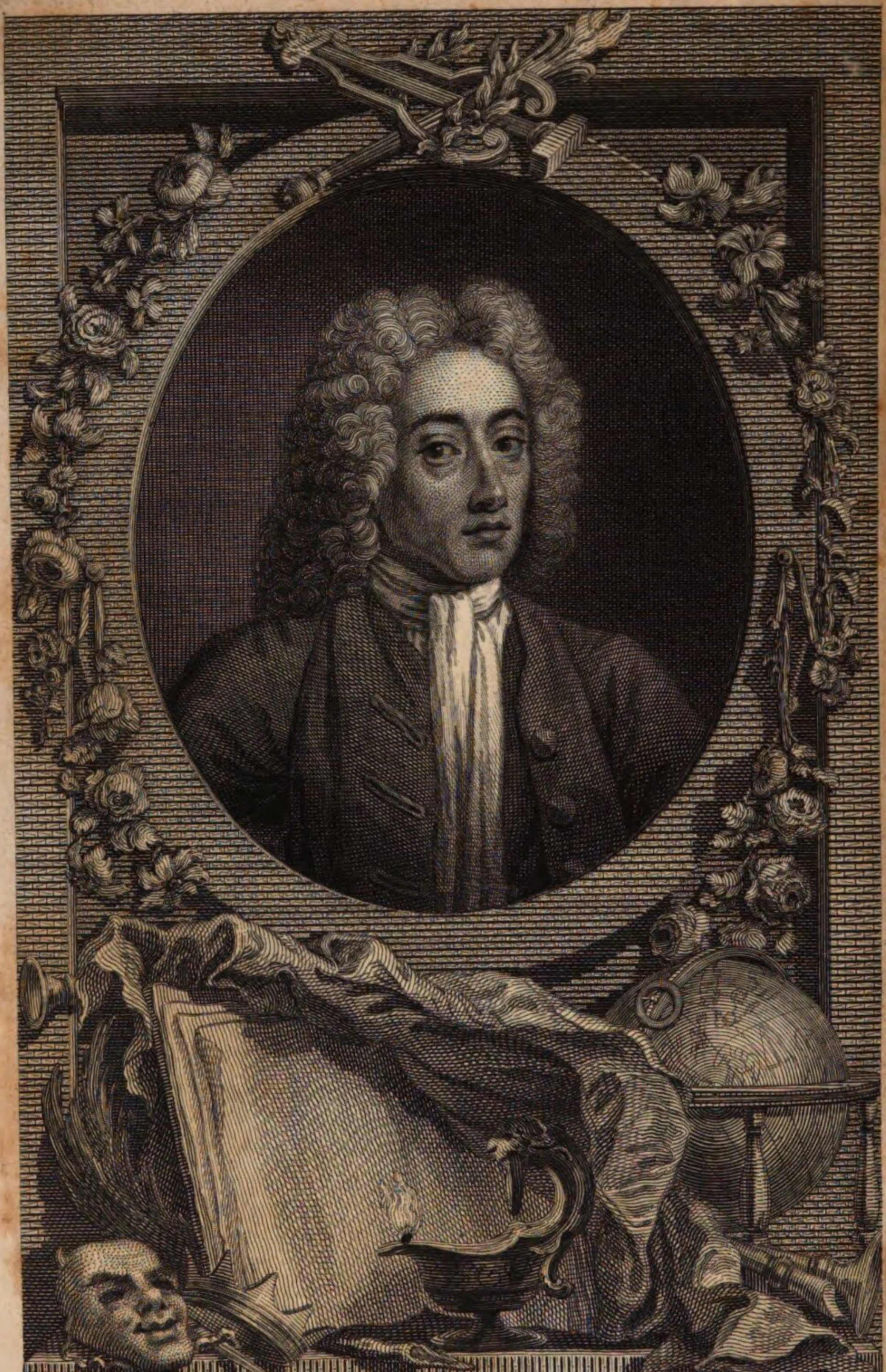

Sir Godfrey Kneller pinxt. *Collyer sculpt.*

ALEXANDER POPE ESQR.

Etatis 24.

London. Printed for J. Bell. British Library Strand July 10th. 1787.

ODA.

ANNOTATIONS

BY

SAM. JOHNSON & GEO. STEEVENS,

AND

THE VARIOUS COMMENTATORS

UPON

TROILUS and CRESSIDA,

WRITTEN BY

WILL. SHAKSPERE.

——SIC ITUR AD ASTRA.

VIRG.

LONDON:

Printed for, and under the Direction of,

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M DCC LXXXVII.

ANNOTATIONS

BY

BIBLIOTHECA
REGIA
MONACENSIS.

Strand July 10th 1767.

ANNOTATIONS

UPON

TROILUS and CRESSIDA.

TROILUS and CRESSIDA.] BEFORE this play of *Troilus and Cressida*, printed in 1609, is a Bookseller's preface, shewing that first impression to have been before the play had been acted, and that it was published without Shakspere's knowledge, from a copy that had fallen into the Bookseller's hands. Mr. Dryden thinks this one of the first of our author's plays: but, on the contrary, it may be judged from the fore-mentioned preface, that it was one of his last; and the great number of observations, both moral and politick, with which this piece is crowded, more than any other of his, seems to confirm my opinion.

POPE.

We may learn from this preface, that the original proprietors of Shakspere's plays thought it their interest to keep them unprinted. The author of it adds, at the conclusion, these words; "Thank fortune for the 'scape it hath made among you, since, by the grand possessors wills, I believe you should rather have prayed for them, than have been prayed," &c. By the *grand possessors*, I suppose, were meant *Heminge* and *Condell*. It appears that the rival playhouses at that time made frequent depredations on one another's copies. In the Induction to the *Malecontent*, written by Webster, and augmented by Marston, 1606, is the following passages:

"I wonder you would play it, another company having interest in it.

"Why not *Malevole* in folio with us, as *Jeronimo* in decimo sexto with them? They taught us a name for our play; we call it *One for another*."

Again, T. Heywood, in his preface to the *English Traveller*, 1633: "Others of them are still retained in the hands of some actors, who think it against their peculiar profit to have them come in print."

STEEVENS.

It appears, however, that frauds were practised by writers as well as actors. It stands on record against *Robert Green*, the author of *Friar Bacon and Friar Bungay*, and *Orlando Furioso*, 1594 and 1599, that he sold the last of these pieces to two different theatres: "Master R. G. would it not make you blush, &c. if you sold not *Orlando Furioso* to the Queen's players for

for twenty nobles, and when they were in the country, sold the same play to the Lord Admiral's men for as much more? Was not this plain Coneycatching M. G.?" *Defence of Coneycatching*, 1592.

This note was not merely inserted to expose the *craft of authorship*, but to show the *price* which was anciently paid for the copy of a play, and to ascertain the *name* of the writer of *Orlando Furioso*, which was not hitherto known. *Greene* appears to have been the first poet in England who sold the same piece to different people. *Voltaire* is much belied, if he has not followed his example. COLLINS.

Notwithstanding what has been said by a late *editor*, I have a copy of the *first folio*, including *Troilus and Cressida*. Indeed, as I have just now observed, it was at first either *unknown* or *forgotten*. It does not, however, appear in the *list* of the plays, and is thrust in between the *histories* and the *tragedies* without any enumeration of the pages; except, I think, on one leaf only. It differs entirely from the copy in the *second folio*. FARMER.

I have consulted *eleven copies* of the *first folio*, and *Troilus and Cressida* is not wanting in any one of them.

STEEVENS.

PROLOGUE.

PROLOGUE.

Line 2. *THE princes* orgillous,——] Orgillous, *i. e.* proud, disdainful. *Orgueilleux*, Fr. This word is used in the ancient romance of *Richard Cœur de Lyon*:

"His atyre was *orgulous*." STEEVENS.

18. ——fulfilling *bolts*,] To *fulfil* in this place means to fill till there be no room for more. In this sense it is now obsolete. So, in Gower, *De Confessione Amantis*, Lib. V. fol. 114:

"A lustie maide, a sobre, a meke,
"*Fulfilled* of all curtosie."

Again:

"*Fulfilled* of all unkindship." STEEVENS.

To be "*fulfilled* with grace and benediction" is still the language of our Litany. BLACKSTONE.

23. *A prologue arm'd*,——] I come here to speak the prologue, and come in armour; not defying the audience, in confidence of either the author's or actors abilities, but merely in a character suited to the subject, in a dress of war, before a warlike play. JOHNSON.

27. ——*the vaunt*——] *i. e.* the *avant*, what went before. STEEVENS.

ACT

ACT I.

Line 1. ——*Mr* varlet,——] This word anciently signified a servant or footman to a knight or warrior. So, Holinshed, speaking of the battle of Agincourt: "——diverse were releeved by their *varlets*, and conveied out of the field." Again, in an ancient epitaph in the church-yard of saint Nicas at Arras:

"Cy gist Hakin et son *varlet*,
"Tout di-armè et tout di-pret,
"Avec son espé et salloche," &c. STEEVENS.

Concerning the word *varlet*, see *Recherches historiques sur les cartes a jouer*. Lyon, 1757, p. 61.
M. C. T.

6. *Will this gear ne'er be mended?*] There is somewhat proverbial in this question, which I likewise meet with in the *Interlude of King Darius*, 1565:

"Wyll not yet *this gere be amended*,
"Nor your sinful acts corrected?" STEEVENS.

10. ——fonder *than ignorance*;] *Fonder*, for more childish. WARBURTON.

12. *And skill-less*, &c.] Mr. Dryden, in his alteration of this play, has taken this speech as it stands, except that he has changed *skill-less* to *artless*, not for the better, because *skill-less* refers to *skill* and *skilful*.
JOHNSON.

15. —*must tarry the grinding*] Folio: must *needes* tarry, &c. MALONE.

30. *Doth lesser* blench——] To *blench* is to shrink, start, or fly off. STEEVENS.

33. —*when she comes!—When is she thence?*] Folio:

Then she comes when she is thence. MALONE.

39. ——*(as when the sun doth light a storm)*] Milton hath given the same similitude, but more dilated:

" As when from mountain-tops the dusky clouds
" Ascending, while the north-wind sleeps, o'er-
spread
" Heav'ns cheerful face, the lowering element
" Scowls o'er the darken'd landscape snow, or
show'r:
" If chance the radiant sun with farewel sweet
" Extend his ev'ning beam, the fields revive,
" The birds their notes renew, and bleating herds
" Attest their joy, that hill and valley ring."

It is not improbable that the short simile of Shakspere with the subsequent line,

" But sorrow that is couch'd in seeming glad-
ness—"

suggested to the imagination of Milton his most exquisite description. HENLEY.

55. *Pour'st in the open ulcer of my heart*
Her eyes, her hair, her cheek, her gait; her voice
Handlest in thy discourse:—O that her hand!
In whose comparison, &c.] There is no reason why Troilus should dwell on Pandarus's *handling in his discourse* the *voice* of his mistress, more than her *eyes*, her *hair*, &c. as he is made to do by this punctuation,

tuation, to say nothing of the harshness of the phrase —*to handle a voice.*

The passage, in my apprehension, ought to be pointed thus:

——Thou answer'st, she is fair;
Pour'st in the open ulcer of my heart
Her eyes, her hair, her cheek, her gait, her voice;
Handlest, in thy discourse, O that her hand,
In whose comparison all whites are ink, &c.

Handlest is here used metaphorically, with an allusion, at the same time, to its literal meaning; and the jingle between *hand* and *handlest* is perfectly in our author's manner.

The circumstance itself seems to have strongly impressed itself on his mind. Antony cannot endure that the hand of Cleopatra should be touched:

" ——To let a fellow that will take rewards,
" And say, *God quit you*, be familiar with
" My play-fellow, your *hand*—this kingly seal
" And plighter of high hearts!" MALONE.

60. ——*and* spirit *of sense*

Hard as the palm of ploughman!——] *In comparison with* Cressid's *hand*, says he, *the spirit of sense*, the utmost degree, the most exquisite power of sensibility, which implies a soft hand, since the sense of touching, as Scaliger says in his *Exercitations*, resides chiefly in the fingers, is hard as the callous and insensible palm of the ploughman. JOHNSON.

70. ——*she has the mends*——] She may mend her complexion by the assistance of cosmetics. JOHNSON.

I believe it rather means—*She may make the best of a bad bargain.*

So, in *Woman's a Weathercock*, 1612: "I shall stay here and have my head broke, and then I have *the mends in my own hands.*"

Again, in S. Gosson's *School of Abuse*, 1579: "—turne him with his back full of stripes, and *his hands loden with his own amendes.*"

Again, in the *Wild Goose Chace*, by Beaumont and Fletcher:

"The *mends are in mine own hands*, or the Surgeon's." STEEVENS.

127. ——*Hector, whose patience*

Is, as a virtue, fix'd,——] Hector's patience was as a virtue, not variable and accidental, but fixed and constant. JOHNSON.

131. *Before the sun rose, he was harness'd* light,] It appears, from different passages in this play, that Hector fights on horseback; and it should be remembered, that Shakspere was indebted for most of his materials to a book which enumerates Esdras and Pythagoras among the bastard children of king Priamus. Shakspere might have been led into his mistake by the manner in which Chapman has translated several parts of the Iliad, where the heroes mount their chariots, or descend from them. Thus, B. VI. speaking of Glaucus and Diomed:

"——From *horse* then both descend."

STEEVENS.

140.

140. ——*per se,*] So in Chaucer's *Testament of Cresseide:*

"Of faire Cresseide the floure and a *per se*
"Of Troie and Greece."

Again, in the old comedy of *Wily Beguiled:*

"In faith, my sweet honeycomb, I'll love thee a *per se.*"

Again, in *Blurt Master Constable,* 1602:

"That is the a *per se* of all, the creame of all."

STEEVENS.

147. —*that his valour is* crushed into folly,—] To be *crushed into folly,* is to be *confused* and mingled with *folly,* so as that they make one mass together.

JOHNSON.

152. ——*against the hair:*—] is a phrase equivalent to another now in use——*against the grain.* The French say—*à contre-poil.*

168. *Good morrow, cousin Cressid: What do you talk of?—Good morrow,* Alexander.—*How do you, cousin?*—] *Good morrow, Alexander,* is added in all the editions, says Mr. Pope, very absurdly, Paris not being on the stage.—Wonderful acuteness! But, with submission, this gentleman's note is much more absurd; for it falls out very unluckily for his remark, that though Paris is, for the generality, in Homer called Alexander; yet, in this play, by any one of the characters introduced, he is called nothing but Paris. The truth of the fact is this: Pandarus is of a busy, impertinent, insinuating character: and it is natural for him, so soon as he has given his cousin the good-

morrow, to pay his civilities too to her attendant. This is purely ἐν ἤθει, as the grammarians call it; and gives us an admirable touch of Pandarus's character. And why might not *Alexander* be the name of Cressida's man? Paris had no patent, I suppose, for engrossing it to himself. But the late *editor*, perhaps, because we have had *Alexander* the Great, Pope *Alexander*, and *Alexander* Pope, would not have so eminent a name prostituted to a common *varlet*.

THEOBALD.

170. ——*Ilium?*] Was the palace of Troy.

JOHNSON.

235. ——*a merry Greek*——] *Græcari*, among the Romans, signified to play the reveller. STEEVENS.

237. ——*compass'd window*,—] The *compass'd window* is the same as the *bow-window*. JOHNSON.

243. ——*so old a* lifter?] The word *lifter* is used for a *thief* by Green, in his *Art of Coney-catching*, printed 1591: on this the humour of the passage may be supposed to turn. We still call a person who plunders shops, a *shop-lifter*. Jonson uses the expression in *Cynthia's Revels*:

"One other peculiar virtue you possess is, *lifting*."

Again, in the *Roaring Girl*, 1611:

"——cheaters, *lifters*, nips, foists, puggards, courbers."

Again, in *Holland's Leaguer*, 1633:

"Broker or pandar, cheater or *lifter*."

STEEVENS.

Hliftus,

Hliftus, in the Gothic language, signifies a *thief*. See *Archæolog*. Vol. V. p. 311. BLACKSTONE.

317. *That's Antenor; he has a shrewd wit,*——]

" Anthenor was——————————

" Copious in words, and one that much time spent

" To jest, when he was in companie,

" So driely, that no man could it espie;

" And therewith held his countenaunce so well,

" That every man received great content

" To heare him speake, and pretty jests to tell,

" When he was pleasant and in merriment:

" For tho' that he most commonly was sad,

" Yet in his speech some jest he always had."

Lidgate, p. 105.

STEEVENS.

325. Cre. *Will he give you the nod?*

Pan. *You shall see.*

Cre. *If he do, the rich shall have more.*] The allusion is to the word *noddy*, which, as now, did in our author's time, and long before, signify *a silly fellow*, and may, by its etymology, signify likewise *full of nods*. Cressid means, that *a* noddy *shall have more nods*. Of such remarks as these is a comment to consist? JOHNSON.

To *give the nod*, was, I believe, a term in the game at cards called *Noddy*. This game is perpetually alluded to in the old comedies. STEEVENS.

363. ——*his helm more hack'd than Hector's*;—] So in Chaucer's *Troilus and Cresseide*, B. III. 640:

"His *helme to hewin* was in twenty places," &c.
STEEVENS.

369. ——*an eye to boot.*] So the quarto. The folio, with less force, Give *money* to boot. JOHNSON.

388. ——*no* date *in the pye*,——] To account for the introduction of this quibble, it should be remembered, that *dates* were an ingredient in ancient pastry of almost every kind. So, in *Romeo and Juliet*:

"They call for *dates* and quinces in the pastry."

Again, in *All's Well that Ends Well*, act i.

"—your *date* is better in your *pye* and porridge than in your cheek." STEEVENS.

406. ——*there he unarms him.*] These necessary words are added from the quarto edition. POPE.

419. —*joy's soul lies in the doing:*] So read both the old editions, for which the later editions have poorly given:

——the *soul's joy* lies in doing. JOHNSON.

It is the reading of the second folio. REMARKS.

420. *That she*——] Means, that woman.
JOHNSON.

426. *Then though*——] The quarto reads *then*; the folio improperly, *that*. JOHNSON.

——*my heart*'s content——] *Content*, for *capacity*. WARBURTON.

454. ——*broad*——] So the quarto; the folio reads *loud*. JOHNSON.

459. ——*Nestor shall* apply
Thy latest words.——] Nestor *applies* the words to another instance. JOHNSON.

463.

463. ——*patient breast,*——] The quarto not so well:

——*ancient* breast. JOHNSON.

464. *With those of nobler bulk?*] Statius has the same thought, though more diffusedly expressed:

" Sic ubi magna novum Phario de littore puppis
" Solvit iter, jamque innumeros utrinque rudentes
" Lataque veliferi porrexit brachia mali,
" Invasitque vias; it eodem augusta phaselus
" Æquore, et immensi partem sibi vendicat austri."

Pope has imitated the passage. STEEVENS.

475. ——*by the* brize,] The *brize* is the *gad* or *horse-fly*. So, in *Monsieur Thomas*, 1639:

" ——Have ye got the *brize* there?
" Give me the holy sprinkle."

Again, in *Vittoria Corombona, or the White Devil*, 1612:

" I will put *brize* in his tail, set him a gadding presently." STEEVENS.

478. ——*the thing of courage,*] It is said of the tyger, that in storms and high winds he rages and roars most furiously. HANMER.

481. Returns *to chiding fortune.*] For *returns*, Hanmer reads *replies*, unnecessarily, the sense being the same. The folio and quarto have *retires*, corruptly. JOHNSON.

490. ——*speeches,—which were such*

As Agamemnon and the hand of Greece
Should hold up high in brass; and such again,
As venerable Nestor, hatch'd in silver,

Should

Should———knit all Greekish ears
To his experienc'd tongue,——] Ulysses begins his oration with praising those who had spoken before him, and marks the characteristick excellencies of their different eloquence, strength, and sweetness, which he expresses by the different metals on which he recommends them to be engraven for the instruction of posterity. The speech of Agamemnon is such, that it ought to be engraven in brass, and the tablet held up by him on the one side, and Greece on the other, to shew the union of their opinion. And Nestor ought to be exhibited in silver, uniting all his audience in one mind by his soft and gentle elocution. Brass is the common emblem of strength, and silver of gentleness. We call a soft voice a *silver* voice, and a persuasive tongue a *silver* tongue.—I once read for *hand*, the *band* of Greece; but I think the text right. —To *hatch* is a term of art for a particular method of *engraving*. *Hacher*, to cut, Fr. JOHNSON.

In the description of Agamemnon's speech, there is a plain allusion to the old custom of *engraving* laws and public records in *brass*, and hanging up the tables in temples, and other places of general resort. Our author has the same allusion in *Measure for Measure*, act v. sc. i. The Duke, speaking of the merit of Angelo and Escalus, says, that

"———it deserves *with characters of brass*
"A forted residence, 'gainst the tooth of time
"And razure of oblivion."———

So

So far, therefore, is clear. Why Nestor is said to be *hatch'd in silver*, is much more obscure. I once thought that we ought to read—*thatch'd in silver*, alluding to his *silver hair*; the same metaphor being used by Timon, act iv. sc. 4. to Phryne and Timandra:

"———*thatch* your poor thin roofs
"With burthens of the dead."———

But I know not whether the present reading may not be understood to convey the same allusion; as I find, that the species of engraving, called *hatching*, was particularly used in the *hilts of swords*. See Cotgrave in verb *Haché*; hacked, &c. also, *Hatched, as the hilt of a sword*; and in verb *Hacher*; to hack, &c. also *to hatch a hilt*. Beaumont and Fletcher's *Custom of the Country*:

"When thine own bloody sword cried out against thee,
"*Hatch'd* in the life of him."———

As to what follows, if the reader should have no more conception than I have, of

———*a bond of* air, *strong as the axle-tree*
On which the heavens ride;———

he will perhaps excuse me for hazarding a conjecture, that the true reading may possibly be,

———*a bond of* awe.

The expression is used by Fairfax in his 4th Eclogue, *Muses Library*, p. 368:

"Unty these *bonds of awe* and cords of duty."

After all, the construction of this passage is very harsh and irregular; but with that I meddle not, believing

believing it was left so by the author.

TYRWHITT.

Perhaps no alteration is necessary; *hatch'd in silver*, may mean, whose white hair and beard make him look like a figure engraved on silver.

The word is metaphorically used by Heywood in the *Iron Age*, 1632:

"————————his face

"Is *hatch'd* with impudency three-fold thick."

And again, in Beaumont and Fletcher's *Humorous Lieutenant*:

"His weapon *hatch'd* in blood."

Again, literally in the *Two Merry Milkmaids*, 1620:

"Double and treble gilt,————

"*Hatch'd* and inlaid, not to be worn with time."

Again, more appositely, in *Love in a Maze*, 1632:

"Thy hair is fine as gold, thy chin is *hatch'd*

"*With silver*."——

The voice of Nestor, which on all occasions enforced attention, might be, I think, not unpoetically called, *a bond of air*, because its operations were visible, though his voice, like the wind, was unseen.

STEEVENS.

In the following verses in our author's *Rape of Lucrece*, nearly the same picture is given. The fifth line of the first stanza strongly confirms Mr. Tyrwhitt's conjecture, who wishes to read—*thatched* in silver; or rather supports Mr. Steevens's interpretation of the word in the text, which he has shewn might bear the same meaning. With respect to the

breath

breath or speech of Nestor, here called a *bond of air*, which Mr. Steevens has well explained, it is so truly Shaksperian, that I have not the smallest doubt of the genuineness of the expression. The stanzas above alluded to are these:

"There pleading you might see grave *Nestor* stand,
"As 'twere encouraging the Geeeks to fight,
"Making such sober action with his hand,
"That it beguil'd attention, charm'd the sight;
"In speech, it seem'd *his beard all silver white*
"Wagg'd up and down, and from his lips did fly
"Thin winding breath, which purl'd up to the sky.
"About him was a press of gaping faces,
"Which seem'd to swallow up his sound advice,
"All jointly list'ning, but with several graces,
"As if some mermaid did their ears entice,
"Some high, some low; the Painter was so nice:
"The scalps of many, almost hid behind
"To jump up higher seem'd, to mock the mind."

What is here called *speech that beguiled attention*, is in the text *a bond of air*. Shakspere frequently calls words *wind*. So, in one of his poems:

"—Sorrow ebbs, being blown with *wind* of words." MALONE.

498. Agam. *Speak*, &c.] This speech is not in the quarto. JOHNSON.

506. *The specialty of rule*——] The particular rights of supreme authority. JOHNSON.

509. *When that the general* is not like *the hive,*] The meaning is, *When the general is not* to the army *like the hive* to the bees, the repository of the stock of every individual, that to which each particular resorts with whatever he has collected for the good of the whole, *what honey is expected?* what hope of advantage? The sense is clear, the expression is confused. JOHNSON.

513. *The heavens themselves,*——] This illustration was probably derived from a passage in Hooker: "If celestial spheres should forget their wonted motion; if the Prince of the lights of heaven should begin to stand; if the moon should wander from her beaten way; and the seasons of the year blend themselves; what would become of man?"

The heavens themselves, the planets, and this centre,] *i. e.* the centre of the earth, which, according to the Ptolemaic system, then in vogue, is the centre of the solar system. WARBURTON.

522. ——*But, when the planets,*

In evil mixture, to disorder wander, &c.] I believe the poet, according to astrological opinions, means, when the planets form malignant configurations, when their aspects are evil towards one another. This he terms *evil mixture.* JOHNSON.

The poet's meaning may be somewhat explained by Spenser, to whom he seems to be indebted for his present allusion:

"For who so list into the heavens looke,
"And search the courses of the rowling spheres,

"Shall

" Shall find that from the point where they first
tooke
" Their setting forth, in these few thousand yeares
" They all are *wandred* much; that plaine ap-
peares.
" For that same golden fleecy ram, which bore
" Phrixus and Helle from their stepdames feares,
" Hath now forgot where he was plast of yore,
" And shouldred hath the bull which fayre Europa
bore.

" And eke the bull hath with his bow-bent horne
" So hardly butted those two twins of Jove,
" That they have crush'd the crab, and quite
him borne
" Into the great Nemæan lion's grove.
" So now all *range*, and do *at random rove*
" Out of their proper places far away,
" And all this world with them amisse doe move,
" And all his creatures from their course astray,
" Till they arrive at their last ruinous decay."

Faery Queen, B. V. c. 1.

STEEVENS.

The apparent irregular motions of the planets were supposed to portend some disasters to mankind; indeed the planets themselves were not thought formerly to be confined in any fixed orbits of their own, but to wander about *ad libitum*, as the etymology of their names demonstrates. ANONYMOUS.

528. ——married *calm of states*] The epithet

married, which is used to denote an intimate union, is employed in the same sense by Milton:

"————Lydian airs
"*Married* to immortal verse."

Again:

"————voice and verse
"*Wed* your divine sounds."

Again, in Sylvester's translation of Du Bartas's *Eden*:

"——shady groves of noble palm-tree sprays,
"Of amorous myrtles and immortal bays;
"Never unleav'd, but evermore they're new,
"Self-arching, in a thousand arbours grew.
"Birds *marrying* their sweet tunes to the angels' lays,
"Sung Adam's bliss, and their great Maker's praise."

The subject of Milton's great poem would naturally have led him to read this description in Sylvester. This quotation I owe to Dr. Farmer.

Shakspere calls a harmony of features, *married lineaments*, in *Romeo and Juliet*. STEEVENS.

532. ————*brotherhoods in cities*,] Corporations, companies, *confraternities*. JOHNSON.

556. *That by a pace*—] That goes backward *step by step*. JOHNSON.

557. ————*with a purpose*
It has to climb:————] With a design in each man to aggrandize himself, by slighting his immediate superior. JOHNSON.

Folio—*in* a purpose. MALONE.

562. ——*bloodless emulation* :] An emulation not vigorous and active, but malignant and sluggish. JOHNSON.

580. *Thy* topless *deputation*——] *Topless* is that which has nothing *topping* or *overtopping* it ; supreme; sovereign. JOHNSON.

So, in *Doctor Faustus*, 1604:

" Was this the face that launch'd a thousand ships,

" And burnt the *topless* towers of Ilium?"

Again, in the *Blind Beggar of Alexandria*, 1598:

" And *topless* honours be bestow'd on thee."

STEEVENS.

584. *'Twixt his stretch'd footing and the* scaffoldage,] The galleries of the theatre, in the time of our author, were sometimes termed *the scaffolds*. MALONE.

585. *Such to-be-pitied and* o'er-rested *seeming*——] We should read, I think,—o'er-*wrested*. Wrested beyond the truth ; overcharged. The word hitherto given has no meaning. MALONE.

595. ——*as near as the extremest ends*, &c.] The parallels to which the allusion seems to be made, are the parallels on a map. As like as east to west. JOHNSON.

602. ——*a palsy-fumbling*——] This should be written—*palsy-fumbling*, i. e. paralytic fumbling. TYRWHITT.

607. *All our abilities, gifts, natures, shapes,*
Severals and generals of grace exact,
Achievements, plots, &c.] All our good *grace exact*, means our *excellence irreprehensible*. JOHNSON.

612. ——*to make paradoxes.*] *Paradoxes* may have a meaning, but it is not clear and distinct. I wish the copies had given,

——*to make* parodies. JOHNSON.

616. ——*bears his head*

In such a rein,——] That is, holds up his head as haughtily. We still say of a girl, *she bridles.* JOHNSON.

624. *How* rank *soever rounded in with danger.*] A *rank weed* is a *high weed.* JOHNSON.

647. ——*kingly* ears?] The quarto:

——*kingly* eyes. JOHNSON.

652. *A stranger to those most imperial looks*] And yet this was the seventh year of the war. Shakspere, who so wonderfully preserves character, usually confounds the customs of all nations, and probably supposed that the ancients (like the heroes of chivalry) fought with beavers to their helmets. So, in the fourth act of this play, Nestor says to Hector:

But this thy countenance, still lock'd in steel,
I never saw till now.

Shakspere might have adopted this error from the illuminators of manuscripts, who never seem to have entertained the least idea of habits, manners, or customs, more ancient than their own. There are books in the British Museum of the age of king Henry VI. and in these the heroes of ancient Greece are represented in the very dresses worn at the time when the books received their decoration. STEEVENS.

655. *I ask, that I might waken reverence,*] The folio has:

I; I

I; I ask, &c.
which is, I believe, right. Agamemnon says with surprize,

"Do you ask how Agamemnon may be known?"

Æneas replies:

"*Ay*, I ask (that I might waken reverence)

"Which is that god in office," &c. MALONE.

656. ——*bid the cheek*——] So the quarto. The folio has,

——on *the cheek*—— JOHNSON.

692. ——*long-continued truce*] Of this long *truce* there has been no notice taken; in this very act it is said, that *Ajax coped Hector yesterday in the battle.* JOHNSON.

693. —*rusty*—] Quarto, *resty*. JOHNSON.

700. ——*to her own lips he loves*)] That is, *confession made with idle vows to the lips of her whom he loves.* JOHNSON.

702. *In other* arms *than hers*,——] *Arms* is here used equivocally for the arms of the body, and the armour of a soldier. MALONE.

712. ——*and not worth*

The splinter of a lance.——] This is the language of romance. Such a challenge would better have suited Palmerin or Amadis, than Hector or Æneas. STEEVENS.

723. *But if there be not in our Grecian* host] The first and second folio read—Grecian *mould*. MALONE.

727. *And in my* vantbrace—] An armour for the arm, *avantbras*, Fr. POPE.

Milton uses the word in his *Sampson Agonistes*, and Heywood in his *Iron Age*, 1632:

" ————peruse his armour,
" The dint's still in the *vantbrace* " STEEVENS.

743. *Be you my time*, &c.] *i. e.* be you to my present purpose what time is in respect of all other schemes, viz. a ripener and bringer of them to maturity.

746. ——*The seeded pride*, &c.] Shakspere might have taken this idea from *Lyte's Herbal*, 1578 and 1579. The Oleander tree or Nerium " hath scarce one good propertie. It may be compared to a Pharisee, who maketh a glorious and beautiful show, but inwardly is of a corrupt and poisoned nature."— " It is high time, &c. to supplant it (*i. e.* pharasaism) for it hath already floured, so that I feare it will shortly *seede*, and fill this wholesome soyle full of wicked Nerium." TOLLET.

747. ——its *maturity*——] Folio—*this* maturity. MALONE.

749. —*nursery*—] Alluding to a plantation called a nursery. JOHNSON.

755. *The purpose is perspicuous even as substance,*
Whose grossness little characters sum up:] *Substance* is estate, the value of which is ascertained by the use of small *characters*, *i. e.* numerals. So, in the Prologue to *K. Henry V.*

" ——a crooked figure may
" Attest, in little place, a million."

The *gross sum* is a term used in the *Merchant of Venice.*

Venice. *Grossness* has the same meaning in this instance. STEEVENS.

757. *And, in the publication, make no strain,*] Nestor goes on to say, make no difficulty, no doubt, when this duel comes to be proclaimed, but that Achilles, dull as he is, will discover the drift of it. This is the meaning of the line. So, afterwards, in this play, Ulysses says,

I do not strain *at the position.*

i. e. I do not hesitate at, I make no difficulty of it. THEOBALD.

765. ——*those honours*——] Folio—*his* honour. MALONE.

772. ——*scantling*] That is, a *measure, proportion.* The Carpenter cuts his wood to a certain *scantling.* JOHNSON.

774. ——*small pricks*] Small *points compared* with the volumes. JOHNSON.

785. *Which entertain'd,*—] These two lines are not in the quarto. JOHNSON.

792. *The lustre of the better shall exceed,*
By shewing the worst first——] The folio reads,

The lustre of the better, *yet to shew,*
Shall shew the better.

The alteration was probably the author's. MALONE.

798. —*shares*—] So the quarto. The folio, *wear.* JOHNSON.

806. ——*blockish Ajax*——] Shakspere, on this occasion,

occasion, has deserted Lidgate, who gives a very different character of Ajax:

"Another Ajax (surnamed Telamon)
"There was, a man that *learning did adore*," &c.
"Who did so much in eloquence abound,
"That in his time the like could not be found."

Again:

"And one that *hated pride and flattery*," &c.

Our author appears to have drawn his portrait of the Grecian chief from the invectives thrown out against him by Ulysses in the thirteenth book of Ovid's Metamorphosis; or from the Prologue to Harrington's *Metamorphosis of Ajax*, 1596, in which he is represented as "strong, heady, boisterous, and a terrible fighting fellow, but neither wise, learned, staide, nor pollitícke." STEEVENS.

807. *The sort*——] *i. e. sors*, the lot. STEEVENS.

823. *Must* tarre *the mastiffs on*,——] *Tarre*, an old English word signifying to provoke or urge on. See *King John*, act iv. sc. 1.

"————like a dog,
"Snatch at his master that doth *tar* him on."

POPE.

ACT II.

Act II.] This play is not divided into acts in any of the original editions. JOHNSON.

Line 13. *The plague of Greece*——] Alluding, perhaps, to the plague sent by Apollo on the Grecian army. JOHNSON.

14. ——beef-witted *lord!*] So, in *Twelfth-Night*:

" ——I am a great eater of *beef*, and I believe that does harm to my *wit*." STEEVENS.

15. *Speak then, thou unsalted leaven, speak:*] The reading obtruded upon us by Mr. Pope, was *unsalted leaven*, that has no authority or countenance from any of the copies; nor that approaches in any degree to the traces of the old reading, " you *whinid'st* leaven." This, it is true, is corrupted and unintelligible; but the emendation, which I have coined out of it, gives us a sense apt and consonant to what Ajax would say, *unwinnowd'st leaven*.——" Thou lump of sour dough, kneaded up out of a flour unpurged and unsifted, with all the dross and bran in it."— THEOBALD.

Unsalted is the reading of both the quartos. Francis Beaumont, in his letter to Speght on his edition of Chaucer's works, 1602, says: " Many of Chaucer's words are become, as it were, *vinew'd*, and hoarie with over-long lying."

Again, in Tho. Newton's *Herbal to the Bible*, 8vo. 1587:

" For

"For being long kept they grow hore and *vi-newed.*" STEEVENS.

In the preface to James I.'s Bible, the translators speak of *fenowed* (*i. e.* vinewed or mouldy) traditions. BLACKSTONE.

In Dorsetshire they at this day call cheese that is become mouldy, *vinny* cheese. There can be no doubt, therefore, that Shakspere wrote—*vinied'st* leaven. MALONE.

20. ——*in Greece.*——] The quarto adds these words: *when thou art forth in the incursions, thou strikest as slow as another.* JOHNSON.

35. ——ay *that thou bark'st at him.*] I read, *O* that thou *bark'dst at him.* JOHNSON.

The old reading is *I*, which, if changed at all, should have been changed into *ay.* TYRWHITT.

39. *Cobloaf!*] A crusty uneven loaf is in some counties called by this name. STEEVENS.

40. ——pun *thee into shivers*——] *Pun* is, in the midland counties, the vulgar and colloquial word for *pound.* JOHNSON.

It is used by P. Holland in his translation of Pliny's Nat. Hist. B. XXVIII. ch. 12: "——*punned* altogether and reduced into a liniment." Again, Book XXIX. ch. 4. "The gall of these lizards *punned* and dissolved in water." STEEVENS.

44. *Thou stool for a witch!*] In one way of trying a *witch* they used to place her on a chair or stool, with her legs tied across, that all the weight of her body might rest upon her seat; and by that means, after some

some time, the circulation of the blood would be much stopped, and her sitting would be as painful as the wooden horse. GREY.

46. ——*an* assinego——] I am not very certain what the idea conveyed by this word was meant to be. *Asinaio* is Italian, says Hanmer, for an *ass-driver*: but in *Mirza*, a tragedy by Robert Baron, act iii. the following passage occurs, with a note annexed to it:

"————————the stout trusty blade,
"That at one blow has cut an *asinego*
"Asunder like a thread."————

"This (says the author) is the usual trial of the Persian sham-sheers, or cemiters, which are crooked like a crescent, of so good metal, that they prefer them before any other, and so sharp as any razor."

I hope, for the credit of the prince, that the experiment was rather made on an *ass*, than an *ass-driver*. From the following passage I should suppose *asinego* to be merely a cant term for a foolish fellow, an idiot:

"They apparell'd me as you see, made a fool, or an *asinego* of me." See *The Antiquary*, a comedy, by S. Marmion, 1641. Again, in Beaumont and Fletcher's *Scornful Lady*:

"——all this would be forsworn, and I again *an asinego*, as your sister left me." STEEVENS.

Asinego is Portuguese for a *little ass*. MUSGRAVE.

And Dr. Musgrave might have added, that, in his native county, it is the vulgar name for an *ass* at present. HENLEY.

118. —*when Achilles'* brach *bids me,*—] The folio and quarto read—Achilles' *brooch.* *Brooch* is an appendant ornament. The meaning may be, equivalent to one of Achilles' *hangers-on.* JOHNSON.

Brach I believe to be the true reading. He calls Patroclus, in contempt, Achilles' dog. STEEVENS.

Brooch, which is the reading of all the old copies, had perhaps formerly some meaning at present unknown. In the following passage in Lodge's *Rosalynde, or Euphues' Golden Legacie*, 1592, it seems to signify something very different from a pin or a bodkin: "His bonnet was green, whereon stood a copper *brooch* with the picture of St. Denis."

Perhaps Achilles's *brooch* may mean, the person whom Achilles holds so dear; so highly estimates. So, in *Hamlet:*

"——He is the *broach* indeed,
"And gem of all the nation." MALONE.

I have little doubt of *broch* being the true meaning, as a term of contempt.

The meaning of *broche* is well ascertained—a spit—a *bodkin*; which being formerly used in the ladies' dress, was adorned with jewels, and gold and silver ornaments. Hence in old lists of jewels are found *brotches.*

I have a very magnificent one, which is figured and described by Pennant, in the second volume of his Tour to Scotland, p. 14, in which the spit or bodkin forms but a very small part of the whole.

The present *shirt buckles* may well be called *broches.*

Hence,

Hence, to *broach* a cask of liquor—Turn-broche, &c. &c. L.

153. ——*many thousand* dismes,] *Disme*, Fr. is the tithe, the tenth. So, in the Prologue to Gower's *Confessio Amantis*, 1554:

"The *disme* goeth to the battaile."

Again, in Holinshed's Reign of Richard II.

"——so that there was levied, what of the *disme*, and by the devotion of the people," &c.

STEEVENS.

164. *The* past-*proportion of his infinite?*] Thus read both the copies. The meaning is, *that greatness to which no measure bears any proportion.* JOHNSON.

180. *And fly like chidden Mercury from Jove,*
Or like a star dis-orb'd?—] These two lines are misplaced in all the folio editions. POPE.

194. *And the will dotes, that is* inclinable] Old edition, not so well, has it *attributive.* POPE.

By the old edition Mr. Pope means the old quarto. The folio has, as it stands, *inclinable.* I think the first reading better; *the will dotes that attributes* or gives *the qualities which it affects*; that first causes excellence, and then admires it. JOHNSON.

196. *Without some image of the* affected *merit.*] The will *affects* an object for some supposed *merit*, which Hector says is censurable, unless the *merit* so *affected* be really there. JOHNSON.

206. ——soil'd *them*;——] So reads the quarto. The folio,

——*spoil'd* them.—— JOHNSON.

207. ——*unrespective* sieve,] That is, into a *common voider*. *Sieve* is in the quarto. The folio reads,

——unrespective *fame*;

for which the second folio and modern editions have silently printed,

——unrespective *place*. JOHNSON.

215. ——pale *the morning*.] So the quarto. The folio and modern editors,

——*stale* the morning. JOHNSON.

226. *And do a deed that fortune* never *did*,] If I understand this passage, the meaning is: "Why do you, by censuring the determination of your own wisdoms, degrade Helen, whom fortune has not yet deprived of her value, or against whom, as the wife of Paris, fortune has not in this war so declared, as to make us value her less?" This is very harsh, and much strained. JOHNSON.

The meaning, I believe, is:—*Act with more inconsistency and caprice than ever did fortune*. HENLEY.

230. *But, thieves*,——] Hanmer reads——*Base thieves*.—— JOHNSON.

241. ——*mid-age and wrinkled* elders,] The folio has,

——wrinkled *old*.

Perhaps the poet wrote,

——wrinkled *eld*. MALONE.

243. *Add to my* clamours!——] Folio—*clamour*. MALONE.

261. —*distaste*—] Corrupt; change to a worse state. JOHNSON.

305. ——*Aristotle.*—] Let it be remembered as often as Shakspere's anachronisms occur, that errors in computing time were very frequent in those ancient romances which seem to have formed the greater part of his library. I may add, that even classick authors are not exempt from such mistakes. In the fifth book of Statius's *Thebaid*, Aphiaraus talks of the fates of Nestor and Priam, neither of whom died till long after him. If on this occasion, somewhat should be attributed to his augural profession, yet if he could so freely, nay, even quote as examples to the whole army, things that would not happen till the next age, they must all have been prophets as well as himself, or they could not have understood him. STEEVENS.

318. —*benummed wills*,—] That is, inflexible, immoveable, no longer obedient to superior direction. JOHNSON.

319. *There is a law*——] What the law does in every nation between individuals, justice ought to do between nations. JOHNSON.

328. *Is this, in way of truth*:——] Though considering *truth* and *justice* in this question, this is my opinion; yet as a question of honour, I think on it as you. JOHNSON.

335. —*the performance of our heaving spleens*,] The execution of spite and resentment. JOHNSON.

352. —*emulation*—] That is, envy, factious contention. JOHNSON.

360. —*Then there's Achilles—a rare* engineer.] The folio has—*enginer*,—which seems to have been the

word formerly used. So, *truncheoner*, *pioner*, *mutiner*, &c. MALONE.

369. —*without drawing the massy iron*,—] That is, *without drawing their swords to cut the web.* They use no means but those of violence. JOHNSON.

———*without drawing the massy* iron,—] Folio—*irons.* MALONE.

371. —*the bone-ache!*—] In the quarto, *the Neapolitan bone-ache.* JOHNSON.

378. *If I could have remember'd a* gilt counterfeit, *thou would'st not have* slipp'd *out of my contemplation:*] Here is a plain allusion to the counterfeit piece of money called a *slip*, which occurs again in *Romeo and Juliet*, act ii. sc. 4. and which has been happily illustrated in a note on that passage. There is the same allusion in *Every Man in his Humour*, act ii. sc. 5. WHALLEY.

404. —decline *the whole question.*—] Deduce the question from the first case to the last. JOHNSON.

406. —— *Patroclus is a fool.*] The four next speeches are not in the quarto. JOHNSON.

419. ——*of the prover.*———] So the quarto. JOHNSON.

The folio profanely reads,—*to the Creator.* STEEVENS.

427. —*Now the dry*, &c.] This is added in the folio. JOHNSON.

453. ——*composure*,—] So reads the quarto very properly; but the folio, which the moderns have followed, has, *it was a strong* counsel. JOHNSON.

458. *The elephant hath joints,* &c.] So, in *All's lost by Lust,* 1633:

"————Is she pliant?

"Stubborn as an *elephant's leg, no bending* in her?"

Again, in *All Fools,* 1605:

"I hope you are no *elephant,* you have *joints.*"

STEEVENS.

462. ——*noble state,*] Person of high dignity; spoken of Agamemnon. JOHNSON.

Noble state rather means *the stately train of attending nobles whom you bring with you.* STEEVENS.

In support of Dr. Johnson's exposition of this word, it may be observed, that *state* was formerly applied to a single person. So, in *Wits, Fits, and Fancies,* 1595: "——The archbishop of Grenada saying to the archbishop of Toledo that he much marvelled, he being so great a *state,* would visit hospitals."——

Again, in Harrington's translation of *Ariosto:*

"The Greek demands her, whither she was going,

"And which of these two great *estates* her keeps?"

MALONE.

482. ——*under-write*——] To *subscribe,* in Shakspere, is to *obey.* JOHNSON.

So, in *King Lear:* "You owe me no subscription."

STEEVENS.

484. *His pettish lunes,*——] This is Hanmer's emendation of his pettish *lines.* The old quarto reads,

His *course and time.*

This speech is unfaithfully printed in modern editions.

JOHNSON.

491. ——allowance *give*] *Allowance* is *approbation*. So, in *King Lear*:

" ——if your sweet sway
" *Allow* obedience."

STEEVENS.

512. —*the engendering of toads.*] Whoever wishes to comprehend the whole force of this allusion, may consult the late Dr. Goldsmith's *History of the World, and animated Nature*, Vol. VII. p. 92, 93.

STEEVENS.

532. ——*the* death-tokens *of it*] Alluding to the decisive spots appearing on those infected by the plague. So, in Beaumont and Fletcher's *Valentinian*:

" Now like the fearful *tokens* of the plague
" Are mere fore-runners of their ends."

STEEVENS.

541. ——*with his own* seam;] *Seam* is *grease*.

STEEVENS.

559. *I'll* pash *him o'er the face.*] *i. e.* strike him with violence. So, in *The Virgin Martyr*, 1623:

" ——when the batt'ring ram
" Were fetching his career backward, *to pash*
" Me with his horns to pieces." REED.

This passage might have been given to confirm my explanation of *rough pash*, as applied by Leontes in *The Winter's Tale*, act i. sc. 2. HENLEY.

561. —pheeze *his pride*:—] To *pheeze* is to *comb* or *curry*.

JOHNSON.

Mr.

Mr. Steevens has explained the word *Feaze*, as Dr. Johnson does, to mean the untwisting or unravelling a knotted skain of silk or thread. I recollect no authority for this use of it. To *feize* is to drive away; and the expression *I'll feize* his pride, may signify, I'll humble or lower his pride. WHALLEY.

563. *Not for the worth*——] Not for the value of all for which we are fighting. JOHNSON.

577. ——*force him*—] *i. e.* stuff him. *Farcir*, Fr. STEEVENS.

604. ——*like a* bourn,—] A *bourn* is a boundary, and sometimes a rivulet dividing one place from another. So, in *King Lear*, act iii. sc. 6:

"Come o'er the *bourn*, Bessy, to me."

See a note on this passage. STEEVENS.

613. Nest. *Ay, my good son.*] In the folio, and in the modern editions, Ajax desires to give the title of *father* to Ulysses; in the quarto, more naturally, to Nestor. JOHNSON.

Shall I call you father?] Shakspere had a custom prevalent about his own time, in his thoughts. Ben Jonson had many who called themselves his *sons*.

STEEVENS.

ACT III.

Line 34. ——*Love's invisible soul,*—] May mean the *soul of love* invisible every where else. JOHNSON.

58. ——*in* fits.] *i. e.* now and then, by fits; or perhaps a quibble is intended. A *fit* was a part or division of a song, sometimes a strain in musick, and sometimes a measure in dancing. The reader will find it sufficiently illustrated in the two former senses by Dr. Percy, in the first volume of his *Reliques of Ancient English Poetry*; in the third of these significations it occurs in *All for Money*, a tragedy, by T. Lupton, 1574:

"*Satan.* Upon these chearful words I needs must dance a *fitte.*" STEEVENS.

77. ——*And, my lord, he desires you,*——] Here I think the speech of Pandarus should begin, and the rest of it should be added to that of Helen; but I have followed the copies. JOHNSON.

89. ——*with my* disposer *Cressida.*] I think *disposer* should, in these places, be read *dispouser*; she that would separate Helen from him.

WARBURTON.

I suspect that, *You must not know where he sups*, should be added to the speech of Pandarus; and that the following one of Paris should be given to Helen. That Cressida wanted to separate Paris from Helen, or that the beauty of Cressida had any power over Paris,

Paris, are circumstances not evident from the play. The one is the opinion of Dr. Warburton, the other a conjecture by the author of *The Revisal*. By giving, however, this line, *I'll lay my life, with my disposer Cressida*, to Helen, and by changing the word *disposer* into *deposer*, some meaning may be obtained. She addresses herself, I suppose, to Pandarus, and, by her *deposer*, means—she who thinks her beauty (or, whose beauty you suppose) to be superior to mine.

STEEVENS.

I'll lay my life, *with my disposer Cressida.*] The words, *I'll lay my life*—are not in the folio.

MALONE.

The dialogue should perhaps be regulated thus:

Par. Where sups he to-night?
Helen. Nay, but my lord,——
Pan. What says my sweet queen?
Par. My cousin will fall out with you.
[*To* Helen.
Pan. You must not know where he sups.
[*To* Paris.
Helen. I'll lay my life with my deposer Cressida.

She calls Cressida her *deposer*, because she had *deposed* her in the affections of Troilus, whom Pandarus, in a preceding scene, is ready to swear she *lov'd more than Paris.* REMARKS.

95. Par. *I spy.*] This is the usual exclamation at a childish game called, *Hie, spy, hie.* STEEVENS.

105. *Falling in, after falling out,* &c.] *i. e.* The reconciliation and wanton dalliance of two lovers after a quarrel,

a quarrel, may produce a child, and so make three of two. TOLLET.

109. —*sweet lord*,—] In the quarto *sweet lad*. JOHNSON.

121. —*that it wounds*,] *i. e.* that which it wounds. MUSGRAVE.

124. *Yet that which seems the wound to kill*,] *To kill the wound* is no very intelligible expression, nor is the measure preserved. We might read:

These lovers cry,
Oh! oh! they die!
But *that which seems to kill,*
Doth turn, &c.
So dying love lives still.

Yet as *the wound to kill* may mean *the wound that seems mortal*, I alter nothing. JOHNSON.

These lovers cry,—Oh! oh! they die!
Yet that which seems the wound to kill,
Doth turn oh! oh! to ha! ha! he!
So dying love lives still:] So, in our author's *Venus and Adonis*:

"For I have heard it [love] is a *life* in *death*,
"That *laughs* and *weeps*, and all but in a breath!"
MALONE.

200. *Like vassalage at unawares encount'ring*
The eye of majesty.] Rowe seems to have imitated this passage in his *Ambitious Stepmother*, act i.

"Well may th' ignoble herd
"Start, if with heedless steps they unawares
"Tread

"Tread on the lion's walk: a prince's genius
"Awes with superior greatness all beneath him."
STEEVENS.

205. —*you must be* watch'd *ere you be made tame*,—] Alluding to the manner of taming hawks. So, in the *Taming of a Shrew*:

"——to *watch* her as we watch these *kites*."
STEEVENS.

207. ——*we'll put you i' the files.*——] Alluding to the custom of putting men suspected of cowardice in the middle places. HANMER.

211. *So, so; rub on, and kiss the mistress.*] The allusion is to *bowling*. What we now call *the jack*, seems in Shakspere's time to have been termed *the mistress*. A bowl that *kisses the jack*, or *mistress*, is in the most advantageous situation. *Rub on* is a term at the same game. So, in *No Wit like a Woman's*, a comedy, by Middleton, 1657:

"——So, a fair riddance;
"There's three *rubs* gone; I've a clear way to the *mistress*."

Again, in *Vittoria Corombona*, a tragedy, by Webster, 1612:

"*Flam.* I hope you do not think——
"*Cam.* That noblemen *bowl* booty; 'faith his cheek
"Hath a most excellent bias; it would fain jump with my *mistress*." MALONE.

214. —*The faulcon as the tercel, for all the ducks i' th' river*;—] Pandarus means, that he'll match his niece

niece against her lover for any bett. The *tercel* is the *male* hawk; by the *faulcon* we generally understand the *female*. THEOBALD.

I think we should rather read,

——at *the tercel*,—— TYRWHITT.

In Chaucer's *Troilus and Cresseide*, l. iv. 410. is the following stanza, from which Shakspere may have caught a glimpse of meaning, though he has not very clearly expressed it. Pandarus is the speaker:

"What? God forbid, alway that eche plesaunce
"In o thing were, and in non othir wight;
"If one can singe, anothir can wel daunce,
"If this be godely, she is glad and light.
"And this is faire, and that can gode aright,
"Eche for his vertue holdin is full dere,
"*Both heroner and faucon for rivere.*"

Again, in Fenton's *Tragicall Discourses*, bl. let. 4to. 1567:

"——how is that possible to make a froward kite a forward *kawke to the ryver*." P. 159.

STEEVENS.

252. —*our head shall go bare, 'till merit crown it:*—] I cannot forbear to observe, that the quarto reads thus: *Our head shall go bare, 'till merit* louer part no affection, *in reversion*, &c. Had there been no other copy, how could this have been corrected? The true reading is in the folio. JOHNSON.

255. ——*his addition shall be humble.*—] We will give him no high or pompous titles. JOHNSON.

273. ——*they'll stick where they are thrown.*] This allusion has already occurred in *Measure for Measure*:

"Nay, friar, I am a kind of *burr*, I shall stick."

STEEVENS.

309. *I have a kind of self resides with you*;] So, in our author's 123d Sonnet:

"——for I, being pent in thee,
"Perforce am thine, and all that is in me."

MALONE.

317. ——*But* you are *wise*,
Or else you *love not*; for *to be wise, and love*,
Exceeds man's might, &c.] I read,

——but *we're not* wise,
Or else *we* love not: to be wise and love,
Exceeds man's might;——

Cressida, in return to the praise given by Troilus to her wisdom, replies: "That lovers are never wise; that it is beyond the power of man to bring love and wisdom to an union." JOHNSON.

318. ——*to be wise, and love*,
Exceeds man's might;——] This is from Spenser, *Shepherd's Cal. March*:

"To be wise, and eke to love,
"Is granted scarce to gods above."

TYRWHITT.

"*Amare et sapere vix* a *Deo conceditur*." Pub. Syr.

Spenser, whom Shakspere followed, seems to have misunderstood this proverb. Marston, in the *Dutch Courtezan*, 1606, has the same thought, and the line is printed as a quotation:

" But raging lust my fate all strong doth move,
" *The gods themselves cannot be wise and love.*"

MALONE.

328. *Might be* affronted *with the match*——] I wish " my integrity might be met and matched with such equality and force of pure unmingled love."

JOHNSON.

332. *And simpler than the infancy of truth.*] This is fine; and means, " Ere truth, to defend itself against deceit in the commerce of the world, had, out of necessity, learned worldly policy."

WARBURTON.

336. *True swains in love shall, in the world to come,*
Approve their truths by Troilus: when their rhymes,
Full of protest, of oath, and big compare,
Want similies, truth, tir'd with iteration,——]

The metre, as well as the sense, of the last verse will be improved, I think, by reading,

Want similies of truth, tir'd with iteration.

So, a little lower in the same speech:

Yet after all comparisons of Truth. TYRWHITT.

340. *As true as steel*——] It should be remembered that mirrors, in the time of our author, were made of plates of polished steel. So, in *The Renegado*, by Massinger:

" Take down the looking-glass;—here is a *mirror*
" *Steel'd* so exactly," &c.

Again, in *The Downfal of Robert Earl of Huntington*, by Heywood, 1601:

" For

" For thy *steel-glass* wherein thou wont'st to *look*,
" Thy chrystal eyes gaze in a chrystal brooke."

One of Gascoigne's pieces is called the *Steel-glass*; a title, which, from the subject of the poem, he appears evidently to have used as synonimous to *mirror*.

The same allusion is found in an old piece entitled *The Pleasures of Poetry*, no date, but printed in the time of queen Elizabeth:

" Behold in her the lively *glasse*,
" The pattern *true as steel*." ——

As true as steel, therefore, means—*as true as the mirror which faithfully represents every image that is presented before it.* MALONE.

As true as steel is an ancient proverbial simile. I find it in Lydgate's *Troy Book*, where he speaks of Troilus, L. II. ch. 16:

" Thereto in love *trewe as any stele*."

STEEVENS.

340. *True as plantage to the moon.*] This may be fully illustrated by a quotation from Scott's *Discoverie of Witchcraft*: " The poore husbandman perceiveth that the increase of the *moone* maketh *plants* frutefull: so as in the *full moone* they are in the best strength; decaieing in the *wane*; and in the *conjunction* do utterlie wither and vade." FARMER.

342. *As iron to adamant*——] So, in Greene's *Tu Quoque*, 1599:

" As *true* to thee as *steel to adamant*." MALONE.

344. *As* truth's authentick author *to be cited*,]

Troilus shall *crown the verse*, as a man *to be cited as the authentick author of truth*; as one whose protestations were true to a proverb. JOHNSON.

367. —*inconstant men*——] Shakspere seems to have been less attentive to make Pandar talk consequentially, than to account for the ideas *actually annexed* to the three names. Now it is certain, that, in his time, *a Troilus* was as clean an expression for *a constant lover*, as *a Cressida* and *a Pandar* were for *a jilt* and *a pimp*. TYRWHITT.

379. ——————*Appear it to your mind,*
That, through the sight I bear in things, to Jove
I have abandon'd Troy,———] I am afraid, that after all efforts to clear the argument of Calchas, it will still appear liable to objection; nor do I discover more to be urged in his defence, than that though his skill in divination determined him to leave Troy, yet that he joined himself to Agamemnon and his army by unconstrained good-will; and though he came as a fugitive escaping from destruction, yet his services after his reception, being voluntary and important, deserved reward. This argument is not regularly and distinctly deduced; but this is, I think, the best explication that it will yet admit. JOHNSON.

340. ——*through the sight I bear in things, to* Jove] This passage, in all the modern editions, is silently depraved, and printed thus:

" ——*through the sight I bear in things to* come.

The word is so printed, that nothing but the sense can determine whether it be *love* or *Jove*. I believe that

that the editors read it as *love*, and therefore made the alteration to obtain some meaning. JOHNSON.

——to *love*, might mean—to the consequences of Paris's *love* for Helen. STEEVENS.

406. *In most accepted* pain.] *Her presence*, says Calchas, *shall strike off*, or recompence *the service I have done*, even in these *labours* which were *most accepted*. JOHNSON.

475. ——*how d arly ever* parted] *i. e. however excellently endowed*, with however *dear* or precious *parts* enriched or adorned. JOHNSON.

Dr. Johnson's exposition is strongly supported by a subsequent line:

" ——That no man is the lord of any thing
" (Though in and of him there is much consisting)
" Till he communicate his *parts* to others."

So, *Persius*:

" Scire tuum nihil est, nisi te scire, hoc sciat alter."

See also the *Dramatis Personæ* of Ben Jonson's *Every Man out of Humour*: " MACILENTE, a man well-*parted*; a sufficient scholar," &c. MALONE.

485. *To others' eyes*, &c.

(*That most pure spirit*, &c.] These two lines are totally omitted in all the editions but the first quarto. POPE.

——*nor doth the eye itself*,] So, in Julius Cæsar:

" No Cassius; for the eye sees not itself,
" But by reflexion, by some other things."

STEEVENS.

494. ——*in his circumstance*,——] In the detail or circumduction of his argument. JOHNSON.

505. *The unknown Ajax*,] Ajax, who has abilities which were never brought into view or use. JOHNSON.

510. ——*Now we shall see to-morrow*,
An act that very chance doth throw upon him,
Ajax renown'd.] I would read,
Ajax *renown*.
The passage, as it stands in the folio, is hardly sense. If *renown'd* be right, we ought to read,
By an act, &c. MALONE.

By placing a break after *him*, the construction will be :—*Now we shall see to-morrow an act that very chance doth throw upon him*—[we shall see] Ajax renown'd. HENLEY.

514. *How some men* creep *in skittish fortune's hall*,] To *creep* is to *keep out of sight*, from whatever motive. Some men *keep out of notice in the hall of fortune*, while others, though they but *play the ideot*, are always *in her eye*, in the way of distinction. JOHNSON.

517. ——*feasting*——] Folio. The quarto has *fasting*. Either word may bear a good sense. JOHNSON.

525. *Time hath, my lord, a wallet at his back*,] This speech is printed in all the modern editions with such deviations from the old copy, as exceed the lawful power of an editor. JOHNSON.

542. ——*to the abject* rear,] So Hanmer. All the editors before him read,

——*to*

——*to the abject*, near. JOHNSON.

543. *O'er run*, &c.] The quarto wholly omits the simile of the horse, and reads thus :

And leave your hindmost, then what they do at present.

The folio seems to have some omission, for the simile begins,

Or, *like a gallant horse*—— JOHNSON.

558. *More laud than* gilt *o'er-dusted.*] Shakspere has omitted the article *to* ; he should have written,

More laud than to *gilt o'er-dusted.* JOHNSON.

563. ——*The cry went* once *on thee,*] The folio has,

——out on thee. MALONE.

568. *Made emulous* missions—] *Missions* for *divisions*, *i. e.* goings out, on one side and the other.

WARBURTON.

The meaning of *mission* seems to be *dispatches* of the gods *from heaven* about mortal business, such as often happened at the siege of Troy. JOHNSON.

It means the descent of deities to combat on either side; an idea which Shakspere very probably adopted from Chapman's translation of Homer. In the fifth book Diomed wounds Mars, who on his return to heaven is rated by Jupiter for having interfered in the battle. This disobedience is the *faction* which I suppose Ulysses would describe. STEEVENS.

575. ——*one of Priam's daughters.*] Polyxena, in the act of marrying whom, he was afterwards killed by Paris. STEEVENS.

579. *Knows almost*, &c.] For this elegant line the quarto has only,

Knows almost every thing. JOHNSON.

I think we should read, *of Plutus' gold*. So, Beaumont and Fletcher's *Philaster*, act iv:

"'Tis not the wealth of *Plutus*, nor the gold
"Lock'd in the heart of earth."——

It should be remembered, however, that *mines of gold* were anciently supposed to be *guarded by dæmons*. STEEVENS.

581. *Keeps* place *with thought*;——] *i. e.* there is in the providence of a state, as in the providence of the universe, a kind of *ubiquity*. WARBURTON.

Is there not here an allusion to that sublime description of the divine omnipresence in the 139th Psalm? HENLEY.

583. ——[*with whom relation*
Durst never meddle)——] There is a secret administration of affairs, which no *history* was ever able to discover. JOHNSON.

607. ——*to air*.] So the quarto. The folio,

——*to* airy *air*. JOHNSON.

614. *Omission to do*, &c.] By *neglecting* our duty, we *commission* or enable that *danger* of dishonour, which could not reach us before, to lay hold upon us. JOHNSON.

638. —*with a politick regard*,—] With a *sly look*. JOHNSON.

688. ——*to make* catlings *on*.] It has been already observed,

observed, that a *catling* signifies a small lute-string made of *catgut*. One of the musicians in *Romeo and Juliet* is called Simon *Catling*. STEEVENS.

ACT IV.

Line 13. *DURING all* question *of the gentle truce :*] I think *question* means intercourse, interchange of conversation. JOHNSON.

38. *His purpose meets you;——*] I bring you his meaning and his orders. JOHNSON.

67. ——*a flat* tamed *piece* ;] *i. e.* a piece of wine out of which the spirit is all flown. WARBURTON.

70. *Both merits pois'd, each weighs nor less nor more;*
But he as he, the *heavier for a whore.*] I read,
But he as he, *each* heavier for a whore.
Heavy is taken both for *weighty*, and for *sad* or *miserable*. I know not whether the thought is not that of a wager. It must then be read thus:
But he as he. Which heavier for a whore?
That is, *for a whore* staked down, *which is the heavier.* JOHNSON.

As the quarto reads,
——*the* heavier for a whore.
I think all new pointing or alteration unnecessary. The sense appears to be this: the merits of either are

sunk

sunk in value, because the contest between them is only for a strumpet. STEEVENS.

83. *We'll not commend what we intend* to *sell.*] I believe the meaning is only this: though you practise the buyer's art, we will not practise the seller's. We intend to sell Helen dear, yet will not commend her. JOHNSON.

The sense, I think, requires we should read *condemn.* TYRWHITT.

97. *And dreaming night will hide our* joys——] The folio reads,

——hide our *eyes.* MALONE.

101. *As* tediously——] The folio has,

As *hideously* as hell. JOHNSON.

102. *With wings more* momentary-swift *than thought.*] The second folio reads,

With wings more momentary, *swifter* than thought. MALONE.

109. *Enter Pandarus.*] The hint for the following short conversation between Pandarus and Cressida, is taken from Chaucer's *Troilus and Cresseide,* Book III. v. 1561:

" Pandare, a morowe which that commin was
" Unto his necè gan her faire to grete,
" And saied all this night so rained it alas!
" That all my drede is, that ye, necè swete,
" Have little leisir had to slepe and mete,
" All night (quod he) hath rain so do me wake,
" That some of us I trowe ther heddis ake.

" Cresseide

" Cresseide answerde, nevir the bet for you,
" Foxe that ye ben, God yeve your hertè care
" God helpe me so, ye causid all this fare," &c.
STEEVENS.

115. ——*to* do,——] To *do* is here used in a wanton sense. COLLINS.

150. ——*matter is so* rash:——] My business is so *hasty* and so abrupt. JOHNSON.

So, in *King Henry IV.* P. II.

——*aconitum*, *or* rash *gunpowder*. STEEVENS.

153. *Delivered to us*; &c.] So the folio. The quarto thus:

Delivered to him, and forthwith. JOHNSON.

163. ——*the* secrets of neighbour Pandar

Have not more gift in tacitunity.] If this be a reading *ex fide codicum* (as Pope professes all his various readings to be) it is founded on the credit of such copies, as it has not been my fortune to meet with. I have ventured to make out the verse thus:

The secret'st things *of nature*, &c.

i. e. the *arcana naturæ*, the mysteries of nature, of occult philosophy, or of religious ceremonies. Our poet has allusions of this sort in several other passages. THEOBALD.

Mr. Pope's reading is in the old quarto. So great is the necessity of collation. JOHNSON.

The secrets of nature could hardly have been a corruption of " the secrets of *neighbour Pandar.*" Perhaps the alteration was made by the author, and that he wrote,

Good,

Good, good, my lord; the *secretest* of nature
Have not more gift in taciturnity.

So, in *Macbeth*:

"——the *secretest* man of blood." MALONE.

193. —— *Time, force, and death,*] The second folio reads,

——*Time and death.* MALONE.

202. ——*great morning*;——] *Grand jour*; a Gallicism. STEEVENS.

217. *The grief*, &c.] The folio reads,

The grief is fine, full perfect, that I taste,
And no less *in a sense as strong*
As that which causeth it.——

The quarto otherwise:

The grief is fine, full, perfect, that I taste,
And violenteth *in a sense as strong*
As that which causeth it.——

Violenteth is a word with which I am not acquainted, yet perhaps it may be right. The reading of the text is without authority. JOHNSON.

I have followed the quarto. *Violenceth* is used by Ben Jonson in *The Devil is an Ass*:

"Nor nature *violenceth* in both these."

And Mr. Tollet has since furnished me with this verb, as spelt in the play of Shakspere: "His former adversaries *violented* any thing against him." *Fuller's Worthies, in Anglesea.*

Dr. Farmer likewise adds the following instance from Latimer, p. 71. "Maister Pole *violentes* the text

for

for the maintenance of the bishop of Rome.

STEEVENS.

237. ——*strain'd*——] So the quarto. The folio and all the moderns have *strange*. JOHNSON.

260. *With distinct breath, and* consign'd kisses *to them,*] *Consign'd* means *sealed*; from *consigno*, Lat. So, in *King Henry V*: "It were, my lord, a hard condition for a maid to *consign* to." Our author has the same idea in many other places. So, in *Measure for Measure*:

"But my *kisses* bring again
"*Seals* of love, but seal'd in vain."

Again, in his *Venus and Adonis*:

"Pure lips, sweet *seals* in my soft lips imprinted."

MALONE.

263. Distasted *with the salt of broken tears.*] Folio, *Distasting*, &c. MALONE.

265. *Hark! you are call'd: Some say,* the Genius *so*
Cries, Come! *to him that instantly must die.*]
An obscure poet (Flatman) has borrowed this thought:

"My soul just now about to take her flight,
"Into the regions of eternal night,
"Methinks, I hear some gentle *spirit* say,
"Be not fearful, *come away!*"

After whom, Pope:

"Hark! they whisper; angels say,
"Sister spirit, *come away.*" MALONE.

272. *A woeful Cressid 'mongst the* merry Greeks!]
So, in *A mad World my Masters*, 1640, a man gives

the watchmen some money, and when they have received it he says: "the *merry Greeks* understand me."

STEEVENS.

279. *For I will throw my glove to death*——] That is, I will *challenge* death himself in defence of thy fidelity. JOHNSON.

292. ——————*The Grecian youths*
Are well compos'd, with gifts of nature flowing,
And swelling o'er with arts and exercise;] The folio reads,

The Grecian youths are full of qualitie,
Their loving, well compos'd with gifts of nature,
Flowing and swelling o'er, &c.

I suppose the author wrote,

They're loving——————

The quarto omits the middle line,

The Grecian youths are full of quality,
And swelling o'er with arts and exercise—

MALONE.

295. ——*with person*,] Thus the folio. The quarto reads, *with portion*. STEEVENS.

303. ——*the high* lavolt——] The *lavolta* was a dance. It is elsewhere mentioned, where several examples are given. STEEVENS.

323. ——*catch mere simplicity*;] The meaning, I think, is, *while others*, by their art, gain high estimation, I, by honesty, obtain a plain simple approbation. JOHNSON.

326. ——*the* moral *of my wit*
Is—plain and true,——] *Moral*, in this instance,

stance, has the same meaning as in *Much Ado about Nothing*, act iii. sc. 4.

"Benedictus! why Benedictus? you have some *moral* in this Benedictus."

Again, in the *Taming of a Shrew*, act iv. sc. 4.

"——he has left me here behind to expound the *meaning or moral* of his signs and tokens." TOLLET.

330. *At the* port,——] The *port* is the *gate*. STEEVENS.

331. ——possess *thee what she is.*] I will *make thee fully understand.* This sense of the word *possess* is frequent in our author. JOHNSON.

353. —*lust*:—] That is, *inclination, will.* HENLEY.

366. *Dio.*] These five lines are not in the quarto, being probably added at the revision. JOHNSON.

But why should *Diomed* say, *Let us make ready straight?* Was he to tend with them on Hector's heels? Certainly not. *Dio* has therefore crept in by mistake; the line either is part of Paris's speech, or belongs to Deiphobus, who is in company. As to *Diomed*, he neither goes along with them, nor has any thing to get ready:—he is now walking with Troilus and Cressida towards the gate, on his way to the Grecian camp. REMARKS.

379. ——*bias cheek*] Swelling out like the bias of a bowl. JOHNSON.

So, in *Vittoria Corombona*, or the *White Devil*, 1612:

"'Faith, his cheek

"Has a most excellent *bias*."——— STEEVENS.

411. *Both take and give.*] This speech should rather be given to Menelaus. TYRWHITT.

412. *I'll make my match to live.*] I believe this means—*I'll lay my life.* TYRWHITT.

426. *Why, beg then.*] For the sake of rhime we should read,

Why beg two.

If you think kisses worth begging, beg more than one. JOHNSON.

436. ——motive *of her body.*] *Motive*, for *part that contributes to motion.* JOHNSON.

438. ——*a coasting*——] An amorous address; courtship. JOHNSON.

441. ——*sluttish spoils of opportunity,*] Corrupt wenches, of whose chastity every opportunity may make a prey. JOHNSON.

454. *'Tis done like Hector; but* securely *done,*] In the sense of the Latin, *securus—securus admodum de bello, animi securi homo.* A negligent security, arising from a contempt of the object opposed.

WARBURTON.

Dr. Warburton truly observes, that the word *securely* is here used in the Latin sense: and Mr. Warner, in his ingenious letter to Mr. Garrick, thinks this sense peculiar to Shakspere, "for," says he, "I have not been able to trace it elsewhere." This gentleman has treated me with so much civility, that I am bound in honour to remove his difficulty.

It is to be found in the last act of the *Spanish Tragedy*: ——————

"O damned

"O damned devil! how *secure* he is."

In my lord Bacon's *Essay on Tumults*, "neither let any prince or state be *secure* concerning discontents." And besides these, in Drayton, Fletcher, and the vulgar translation of the Bible.

Mr. Warner had as little success in his researches for the word *religion*, in its Latin acceptation. I meet with it, however, in Hoby's translation of *Castilio*, 1561: "Some be so scrupulous, as it were, with a *religion* of this their Tuscane tung."

Ben Jonson, more than once, uses both the *substantive* and the *adjective* in this sense.

As to the word *Cavalero*, with the Spanish termination, it is to be found in Heywood, Withers, Davies, Taylor, and many other writers. FARMER.

Aga. *'Tis done like Hector, but securely done,*] It seems absurd to me, that Agamemnon should make a remark to the disparagement of Hector for pride, and that Æneas should immediately say, *If not Achilles, sir, what is your name?* To Achilles I have ventured to place it; and consulting Mr. Dryden's alteration of this play, I was not a little pleased to find, that I had but seconded the opinion of that great man in this point. THEOBALD.

As the old copies agree, I have made no change. JOHNSON.

462. *Valour and pride* excel *themselves in Hector*;] Shakspere's thought is not exactly deduced. Nicety of expression is not his character. The meaning is plain: "Valour (says Æneas) is in Hector greater

than valour in other men, and pride in Hector is less than pride in other men. So that Hector is distinguished by the excellence of having pride less than other pride, and valour more than other valour."

JOHNSON.

486. ——*an impair thought*——] A thought unsuitable to the dignity of his character. JOHNSON.

So, in Chapman's preface to his translation of the *Shield of Homer*, 1598: "——nor is it more *impaire* to an honest and absolute man," &c. STEEVENS.

488. ——*Hector*——*subscribes*
To tender objects;—] That is, *yields, gives way*. JOHNSON.

So, in *King Lear*, *subscrib'd* his power, *i. e.* submitted. STEEVENS.

495. ——*thus translate him to me.*] Thus *explain his character*. JOHNSON.

528. *Not Neoptolemus so mirable*
(On whose bright crest Fame, with her loud'st
O yes,
Cries, This is he) could promise to himself, &c.]
I think, that by Neoptolemus the author meant Achilles himself; and remembering that the son was Pyrrhus Neoptolemus, considered Neoptolemus as the *nomen gentilitium*, and thought the father was likewise Achilles Neoptolemus. JOHNSON.

Shakspere might have used Neoptolemus for Achilles. Wilfride Holme, the author of a poem called *The Fall and evil Successe of Rebellion*, &c. 1537,

had

had made the same mistake before him, as the following stanza will shew :

" Also the triumphant Troyans victorious,
" By Anthenor and Æneas false confederacie,
" Sending Polidamus to *Neoptolemus*,
" Who was vanquished and subdued by their conspiracie.
" O dolorous fortune, and fatal miserie!
" For multitude of people was there mortificate
" With condigne Priamus, and all his progenie,
" And flagrant Polixene, that lady delicate."

In Lydgate, however, Achilles, *Neoptolemus*, and Pyrrhus, are distinct characters. *Neoptolemus* is enumerated among the Grecian princes who first embarked to revenge the rape of Helen :

" The valiant Grecian called *Neoptolemus*,
" That had his haire as blacke as any jet," &c. p. 102.

and Pyrrhus, very properly, is not heard of till after the death of his father :

" Sith that *Achilles* in such traiterous wise
" Is slaine, that we a messenger should send
" To fetch his son yong *Pyrrhus*, to the end
" He may revenge his father's death," &c. p. 237.

STEEVENS.

In the margin of Phaer's translation of Virgil, (Æn. II.) a book that Shakspere certainly had read, *Neoptolemus* and Pyrrhus are called *brothers*. MALONE.

534. *We'll answer it*;] That is, answer the *expectance*. JOHNSON.

545.

545. ——*your knights.*] The word *knight*, as often as it occurs, is sure to bring with it the idea of chivalry, and revives the memory of Amadis and his fantastick followers, rather than that of the mighty confederates who fought on either side in the Trojan war. I wish that *eques* and *armiger* could have been rendered by any other words than *knight* and *'squire*. Mr. Pope, in his translation of the Iliad, is very liberal of the latter. STEEVENS.

550. *Worthy of arms!*——] Folio. Worthy *all* arms! Quarto. The quarto has only the two first, second, and the last line of this salutation; the intermediate verses seem added on a revision. JOHNSON.

564. *Men.*] The author of THE REMARKS supposes this speech to belong to *Æneas*. REED.

566. *Mock not*, &c.] The quarto has here a strange corruption:

Mock not thy affect, *the untraded earth.* JOHNSON.

575. *Despising many forfeits and subduements,*] Thus the quarto. The folio reads,

And seen thee scorning *forfeits and subduements.*

JOHNSON.

594. *As they contend*——] This line is not in the quarto. JOHNSON.

619. *I shall forestall thee, lord Ulysses,* thou!—] The repetition of *thou!* was anciently used by one who meant to insult another. So, in *Twelfth Night*: "——if thou *thou'st* him some thrice, it shall not be amiss." Again, in *The Tempest*:

"Thou ly'st, thou jesting monkey, *thou!*"

Again,

Again, in the first scene of the fifth act of this play of *Troilus and Cressida*: " ——thou tassel of a prodigal's purse, *thou!*" STEEVENS.

620. *Now, Hector, I have fed mine eyes on thee;*] The hint for this scene of altercation between Achilles and Hector, is taken from Lydgate. STEEVENS.

622. *And* quoted *joint by joint.*] To *quote* is to observe. STEEVENS.

657. ——*the general state, I fear,*

Can scarce entreat you to be odd with him.] i. e. I am aware that the Greeks will not wish you to meet him singly; insinuating that it would be bad policy in them to desire the man who had the greatest reputation for valour, to run such a hazard of being foiled. STEEVENS.

667. —— *convive* ——] To *convive* is to *feast.* This word is not peculiar to Shakspere. I find it several times used in the *History of Helyas Knight of the Swanne*, bl. let. no date. STEEVENS.

670. *Beat loud the tabourines,*——] For this the quarto and the latter editions have,

To taste your bounties. ——

The reading which I have given from the folio, seems chosen at the revision, to avoid the repetition of the word *bounties.* JOHNSON.

Tabourines are small drums. The word occurs again in *Antony and Cleopatra.* STEEVENS.

ACT V.

Line 6. *THOU crusty* batch *of nature,*——] *Batch* is any thing *baked.* JOHNSON.

Batch does not signify any thing baked, but all that is baked at one time, without heating the oven afresh. So, Ben Jonson, in his *Catiline:*

"Except he were of the same meal and *batch.*"

Again, in Decker's *If this be not a good Play the Devil is in it,* 1612:

"The best is, there are but two *batches* of people moulded in this world."

Again, in *Summer's Last Will and Testament,* 1600:

"Hast thou made a good *batch?* I pray thee give me a new loaf."

Again, in *Every Man in his Humour:*

"Is all the rest of this *batch?*" Thersites had already been called *cobloaf.* STEEVENS.

12. *The surgeon's box,*—] In this answer Thersites only quibbles upon the word *tent.* HANMER.

17. *Male varlet,*———] Hanmer reads, *male harlot,* plausibly enough, except that it seems too plain to require the explanation which Patroclus demands. JOHNSON.

This expression is met with in Decker's *Honest Whore:* "This a *male varlet,* sure, my lord!" FARMER.

20.

29. ——*cold palsies,*——] This catalogue of loathsome maladies ends in the folio at *cold palsies*. This passage, as it stands, is in the quarto: the retrenchment was, in my opinion, judicious. It may be remarked, though it proves nothing, that, of the few alterations made by Milton in the second edition of his wonderful poem, one was, an enlargement of the enumeration of diseases. JOHNSON.

29. ——*you ruinous*, &c.] Patroclus reproaches Thersites with deformity, with having one part crowded into another. JOHNSON.

The same idea occurs in the Second Part of *King Henry IV*:

"Crowd us and crush us to this monstrous form."

STEEVENS.

31. ——*thou idle immaterial skein of* sleeve *silk*,—] All the terms used by Thersites of Patroclus, are emblematically expressive of flexibility, compliance, and mean officiousness. JOHNSON.

36. *Out, gall!*] *Hanmer* reads *nut-gall*, which answers well enough to *finch-egg*; it has already appeared, that our author thought the *nut-gall* the bitter gall. He is called *nut*, from the conglobation of his form; but both the copies read, *Out, gall!* JOHNSON.

37. *Finch-egg!*] Of this reproach I do not know the exact meaning. I suppose he means to call him *singing bird*, as implying an useless favourite; and yet more, something more worthless, a singing bird

in

in the egg, or generally, a slight thing easily crushed. JOHNSON.

A finch's egg is remarkably gaudy; but of such terms of reproach it is difficult to pronounce the true signification. STEEVENS.

41. *A token from her daughter*, &c.] This is a circumstance taken from the story book of the three destructions of Troy. HANMER.

54. ——*And the goodly transformation of Jupiter there, his brother, the bull,—the primitive statue, and* oblique *memorial of cuckolds*;] The author of *The Revisal* observes, that "the memorial is called *oblique*, because it was only indirectly such, upon the common supposition, that both bulls and cuckolds were furnished with horns." STEEVENS.

May we not rather suppose, that Shakspere, who is so frequently licentious in his language, means nothing more by this epithet than *horned*, the bull's horns being crooked or *oblique*? MALONE.

59. ——*forced with wit*,——] Stuffed with wit. A term of cookery.—In this speech I do not well understand what is meant by *loving quails*. JOHNSON.

By loving *quails* the poet may mean, loving the company of harlots. A *quail* is remarkably salacious. Mr. *Upton* says that Xenophon, in his memoirs of Socrates, has taken notice of this quality in the bird. A similar allusion occurs in *The Hollander*, a comedy, by Glapthorne, 1640:

"——the hot desire of *quails*,
"To yours is modest appetite." STEEVENS.

In

In old French *caille* was synonymous to *fille de joie*. In the *Dict. Comique par le Roux*, under the article *caille* are these words:

"Chaud comme une *caille*——

"*Caille* coiffée — Sobriquet qu'on donne aux femmes."

Signifie femme eveillè amoureuse." So, in Rabelais: —"*Cailles* coiffées mignonnent chantans," — which *Motteux* has thus rendered (probably from the old translation) *coated* quails and laced mutton, waggishly singing. MALONE.

68. ——*spirits and fires!*] This Thersites speaks upon the first sight of the distant lights. JOHNSON.

100. ——*he will spend his mouth, and promise, like Brabler the hound*;——] If a hound *gives his mouth*, and is not upon the scent of the game, he is by sportsmen called a *babler*, or *brabler*. The proverb says, *Brabling curs never want sore ears.* ANON.

106. ——*they say, he keeps a Trojan drab.*——] This character of Diomed is likewise taken from Lydgate. STEEVENS.

122. ——*her* cliff;——] That is, her *key*. *Clef*, French. JOHNSON.

Cliff, i. e. a mark in musick at the beginning of the lines of a song; and is the indication of the pitch, and bespeaks what kind of voice—as base, tenour, or treble, it is proper for. Sir J. HAWKINS.

So, in *The Chances*, by Beaumont and Fletcher, where Antonio, employing musical terms, says:

"—Will none but my C. *cliff* serve your turn?"

Again, in *The Lover's Melancholy*, 1629:

" ——————————that's a bird
" Whom art had never taught *cliffs*, moods, or notes." STEEVENS.

156. *You* flow to *great destruction*——] The quarto. I read,

You *show too* great distraction.—— JOHNSON.

I would adhere to the old reading. *You flow to great destruction*, or *distraction*, means, the tide of your imagination will hurry you either to *noble death* from the hand of Diomed, or to the *height of madness* from the predominance of your own passions. STEEVENS.

177. *How the devil* luxury, *with his fat rump, and* potatoe *finger, tickles these together!*] *Luxuria* was the appropriate term used by the school divines to express the sin of incontinence, which accordingly is called *luxury*, in all our old English writers. In the *Summæ Theologiæ Compendium* of Thomas Aquinas, P. 2. II. Quæst. CLIV. is *de Luxuriæ Partibus*, which the author distributes under the heads of *Simplex Fornicatio*, *Adulterium*, *Incestus*, *Stuprum*, *Raptus*, &c. and Chaucer, in his *Parson's Tale*, descanting on the seven deadly sins, treats of this under the title, *De Luxuria*. Hence in King Lear, our author uses the word in this peculiar sense:

" To't *Luxury* pell-mell, for I want soldiers."

And Middleton, in his *Game of Chess*, 1625:

" ——in a room fill'd all with *Aretine*'s pictures,
" (More than the twelve labours of *Luxury*)

" Thou shalt not so much as the chaste pummel see
" Of *Lucrece*' dagger."——

But why is *luxury*, or lasciviousness, said to have a *potatoe finger?*——This root, which was in our author's time but newly imported from America, was considered as a rare exotic, and esteemed a very strong provocative. As the plant is so common now, it may entertain the reader to see how it is described by Gerard in his *Herbal*, 1597, p. 780.

" This plant, which is called of some Skyrrits of Peru, is generally of us called *Potatus*, or *Potatoes*.—There is not any that hath written of this plant—therefore, I refer the description thereof unto those that shall hereafter have further knowledge of the same. Yet I have had in my garden divers roots (that I bought at the Exchange in London) where they flourished until winter, at which time they perished and rotted. They are used to be eaten roasted in the ashes. Some, when they be so roasted, infuse them and sop them in wine; and others, to give them the greater grace in eating, do boil them with prunes. Howsoever they be dressed, they comfort, nourish, and strengthen the bodie, procure *bodily lust, and that with great greediness.*"

It appears from Dr. Campbell's *Political Survey of Great-Britain*, that *potatoes* were brought into Ireland about the year 1610, and that they came first from Ireland into Lancashire. It was however forty years before they were much cultivated about London.

At this time they were distinguished from the Spanish by the name of Virginia *potatoes*—or *battatas*, which is the Indian denomination of the Spanish sort. The Indians in Virginia called them *openank*. Sir Walter Raleigh was the first who planted them in Ireland. Authors differ as to the nature of this vegetable, as well as in respect of the country from whence it originally came. Switzer calls it *Sisarum Peruvianum*, *i. e.* the *skirret of Peru*. Dr. Hill says it is a *solanum*, and another very respectable naturalist conceives it to be *a native of Mexico*. COLLINS.

The potatoes of Virginia are, however, very different in appearance, flavour, and growth, from the English; so different, as to constitute them a distinct species. HENLEY.

189. ——*keep this sleeve.*] The custom of wearing a lady's *sleeve* for a favour, is mentioned in *Hall's Chronicle*, fol. 12: "One ware on his head-piece his lady's *sleeve*, and another bare on his helme the glove of his deareling."

Again, in the second canto of the *Barons' Wars*, by Drayton:

"A lady's *sleeve* high-spirited Hastings wore."

Again, in the MORTE ARTHUR, p. 3. ch. 119:

"When queen Genever wist that Sir Launcelot beare the red *sleeve* of the faire maide of Astolat, she was nigh out of her minde for anger." Holinshed, p. 844, says, King Henry VIII. "had on his head a ladies *sleeve* full of diamonds." The circumstance, however, was adopted by Shakspere from Chaucer.

T. and

T. and C. l. v. 1040: "She made him were a pencell of her *sleve*." A *pencell* is a small *pennon* or streamer. STEEVENS.

In an old play (in six acts) called *Histriomastix*, 1610, this incident seems to be burlesqued. *Troilus* and *Cressida* are introduced by way of interlude, and *Cressida* breaks out:

"O knight, with valour in thy face,
"Here take my skreene, wear it for grace,
"Within thy helmet put the same,
"Therewith to make thine enemies lame."

A little old book, The Hundred *Hystoryes of Troye*, tells us, "*Bryseyde*, whom master *Chaucer* calleth *Cresseyde*, was a damosell of great beaute; and yet was more quaynte, mutable, and full of vagaunt condysions." FARMER.

208. *As I kiss thee.*—] In old editions,

As I kiss thee.———

Dio. Nay, do not snatch it from me.

Cre. He, that takes that, must take my heart withal.

Dr. Thirlby thinks this should be all placed to Cressida. She had the sleeve, and was kissing it rapturously: and Diomed snatches it back from her. THEOBALD.

220. *By all Diana's waiting-women yonder,*] *i. e.* the stars which she points to. WARBURTON.

So, in our author's *Rape of Lucrece*:

"The *silver-shining queen* he would distain;
"Her twinkling *hand-maids* too, by him defil'd,

" Through night's black bosom should not peep again." MALONE.

240. *Troilus, farewel!* ——] The characters of Cressida and Pandarus are more immediately formed from Chaucer than from Lydgate; for though the latter mentions them more characteristically, he does not sufficiently dwell on either to have furnished Shakspere with many circumstances to be found in this tragedy. *Lydgate*, speaking of Cressida, says only:

" She gave her heart and love to Diomede,
" To shew what trust there is in woman kind;
" For she of her new love no sooner sped,
" But Troilus was clean out of her mind,
" As if she never had him known or seen,
" Wherein I cannot guess what she did mean."

STEEVENS.

241. *But with my heart*, &c.] I think it should be read thus:

But *my heart with* the other eye doth see.

JOHNSON.

Perhaps, rather:

But with *the other eye my heart* doth see.

TYRWHITT.

246. *A proof of strength she could not publish more,*] She could not publish a stronger proof. JOHNSON.

257. *That doth invert* the attest *of eyes and ears.*] *i. e.* That turns the very testimony of seeing and hearing against themselves. THEOBALD.

This is the reading of the quarto. JOHNSON.

261.

261. *I cannot conjure, Trojan.*] That is, I cannot raise spirits in the form of Cressida. JOHNSON.

267. ——————*do not give advantage*

To stubborn criticks, *apt, without a theme,*

For depravation ——] *Critick* has here, I think, the signification of *Cynick*. So, in *Love's Labour Lost:*

"And *critick* Timon laugh at idle toys."

MALONE.

278. *If there be rule in unity itself,*] I do not well understand what is meant by *rule in unity*. By *rule* our author, in this place as in others, intends *virtuous restraint, regularity of manners, command of passions and appetites*. In *Macbeth:*

"He cannot buckle his distemper'd cause
"Within the belt of *rule*."——————

But I know not how to apply the word in this sense to *unity*. I read,

If there be rule in *purity* itself,

Or, If there be rule in *verity* itself.

Such alterations would not offend the reader, who saw the state of the old editions, in which, for instance, a few lines lower, *the almighty sun* is called *the almighty fenne*.——Yet the words may at last mean, If there be *certainty* in *unity*, if it be a *rule* that *one is one*.

JOHNSON.

280. ——*against* itself!] The folio reads,

——————against *thyself*. MALONE.

281. *Bi-fold authority!*——————] This is the reading of the quarto. The folio gives us,

By foul authority !———

There is *madness* in that *disquisition* in which a man reasons at once *for* and *against himself upon authority* which he knows *not to be valid*. The quarto is right.

JOHNSON.

281. ———*where reason can revolt*
Without perdition, and loss assume all reason
Without revolt;———] The words *loss* and *perdition* are used in their common sense, but they mean the *loss* or *perdition* of *reason*. JOHNSON.

289. *As* is *Arachne's broken woof to enter*.] The syllable wanting in this verse the modern editors have hitherto supplied. I hope the mistake was not originally the poet's own; yet one of the quartos reads with the folio, *Ariachna*'s broken woof, and the other *Ariathna*'s. It is not impossible that Shakspere might have written *Ariadne*'s broken woof, having confounded the two names or the stories, in his imagination; or alluding to the clue of thread, by the assistance of which Theseus escaped from the Cretan labyrinth. I do not remember that *Ariadne's loom* is mentioned by any of the Greek or Roman poets, though I find an allusion to it in *Humour out of Breath*, a comedy, 1607:

" ———instead of these poor weeds, in robes
" Richer than that which *Ariadne* wrought,
" Or Cytherea's airy-moving vest."

Again:

" ———thy tresses, *Ariadne's twines*,
" Wherewith my liberty thou hast surpriz'd."

Spanish Tragedy.

Again,

Again, in *Muleasses the Turk*, 1610:

"Leads the despairing wretch into a maze;
"But not an *Ariadne* in the world
"To lend a *clew* to lead us out of it,
"The very maze of horror."

Again, in *Law Tricks*, 1608:

"——come *Ariadne's clew*, will you unwind?"

Again, in John Florio's translation of Montaigne:

"He was to me in this inextricable labyrinth like *Ariadne's thread*." STEEVENS.

294. ——*knot, five-finger-tied,*] A knot tied by giving her hand to Diomed. JOHNSON.

So, in *The Fatal Dowry*, by Massinger, 1632:

"Your *fingers* tie my heart-strings with this touch,
"In true *knots*, which nought but death shall loose." MALONE.

297. ——*o'er-eaten faith,*——] Vows which she has already swallowed *once over*. We still say of a faithless man, that he has *eaten his words*. JOHNSON.

The fractions of her faith, orts of her love,
The fragments, scraps, the bits, and greasy reliques
Of her o'er-eaten *faith, are bound to Diomed.*] I believe our author had a less delicate idea in his mind. "Her *o'er-eaten* faith" means, I think, her troth plighted to Troilus, of which she was *surfeited*, and, like one who has *over-eaten* himself, had *thrown off*. All the preceding words, the *fragments*, *scraps*, &c. show that this was Shakspere's meaning.—So, in *Twelfth-Night*:

"Give

" Give me *excess* of it [musick;] that, *surfeiting*,
" The *appetite* may *sicken*, and so *die*."

Again, more appositely, in *King Henry IV.* P. II.

" The commonwealth is *sick* of their own choice;
" Their *over-greedy love* hath *surfeited*.
" O thou fond many! with what applause
" Didst thou beat heaven with blessing Bolingbroke,
" Before he was what thou would'st have him be!
" And being now trimm'd up in thine own desires,
" Thou, beastly *feeder*, art so *full of him*,
" That thou provok'st thyself to *cast him up*."

MALONE.

298. *May worthy Troilus*————] Can Troilus really feel on this occasion half of what he utters? A question suitable to the calm Ulysses. JOHNSON.

325. ——*and wear a* castle *on thy head!*] *i. e.* defend thy head with armour of more than common security.

So, in the *Most ancient and famous History of the renowned Prince Arthur*, &c. edit. 1634, ch. 158: " Do thou thy best, said Sir Gawaine, therefore hie thee fast that thou wert gone, and wit thou well we shall soone come after, and breake the strongest *castle* that thou hast upon thy head."——*Wear a castle*, therefore, seems to be a figurative expression, signifying, *Keep a castle over your head*; *i. e.* live within the walls of your castle. In Urry's Chaucer, Sir Thopas is represented with a *castle* by way of crest to his helmet. STEEVENS.

339. *My* dreams *will, sure, prove ominous to-day.*] The hint for this dream of Andromache, might be either taken from Lydgate, or the following passage in Chaucer's *Nonnes Prestes Tale*, late edit. v. 15147:

" Lo hire Andromacha, Hectores wif,
" That day that Hector shulde lese his lif,
" She dremed on the same night beforne,
" How that the lif of Hector shuld be lorne,
" If thilke day he went into battaille:
" She warned him, but it might not availle;
" He went forth for to fighten natheles,
" And was yslain anon of Achilles."

STEEVENS.

357. *For us to count*——] This is so oddly confused in the folio, that I transcribe it as a specimen of incorrectness:

——do not count it holy,
To hurt by being just; it is as lawful
For we would count give much to as violent thefts,
And rob in the behalf of charity. JOHNSON.

I believe we should read—*For we would give much, to* use *violent thefts, i. e.* to use violent thefts, *because* we would give much. The word *count* had crept in from the last line but one. TYRWHITT.

359. *It is the purpose,*——] The mad prophetess speaks here with all the coolness and judgment of a skilful casuist. " The essence of a lawful vow, is a lawful purpose, and the vow of which the end is wrong, must not be regarded as cogent."

JOHNSON.

364. ——*dear man*] *Valuable* man. The repetition of the word is in our author's manner. JOHNSON.

375. *Which better fits a lion,*—] The traditions and stories of the darker ages abounded with examples of the lion's generosity. Upon the supposition that these acts of clemency were true, Troilus reasons not improperly, that to spare against reason, by mere instinct of pity, became rather a generous beast than a wise man. JOHNSON.

395. ——*with* recourse *of tears*;] *i. e.* tears that continue to course one another down the face.

WARBURTON.

425. *O farewel, dear Hector!*] The interposition and clamorous sorrow of Cassandra were copied by our author from Lydgate. STEEVENS.

429. ——shrills *her dolours,* &c.] So, in Heywood's *Silver Age,* 1613:

"Through all th' abyss I have *shrill'd* thy daughter's loss, to my concave trump."

STEEVENS.

443. According to the quartos 1609, this scene is continued by the following dialogue between Pandarus and Troilus, which the poet certainly meant to have been inserted at the end of the play, where the three concluding lines of it are repeated in the copies already mentioned. There can be no doubt but that the players shuffled the parts backward and forward, *ad libitum*; for the poet would hardly have given us an unnecessary repetition of the same words, nor have dismissed Pandarus twice in the same manner.

The conclusion of the piece will fully justify the liberty which any future commentator may take in omitting the scene here, and placing it at the end, where at present only the few lines already mentioned are to be found. STEEVENS.

470. ——*O' the other side, the policy of those crafty* swearing *rascals*, &c.] But in what sense are Nestor and Ulysses accused of being *swearing* rascals? What, or to whom, did they swear? I am positive that *sneering* is the true reading. They had collogued with Ajax, and trimmed him up with insincere praises, only in order to have stirred Achilles's emulation. In this, they were the true sneerers; betraying the first, to gain their ends on the latter by that artifice. THEOBALD.

477. ——*to proclaim barbarism*,——] To set up the authority of ignorance, to declare that they will be governed by policy no longer. JOHNSON.

489. *Art thou of blood, and honour?*] This is an idea taken from the ancient books of romantick chivalry, as is the following one in the speech of Diomed:

"And am her knight by proof." STEEVENS.

498. ——*take thou Troilus' horse*;] So, in Lydgate:

"That *Troilus*, by maine and mighty force,
"At unawares he cast down from his *horse*;
"And gave it to his squire for to beare
"To *Cressida*," &c. STEEVENS.

505. ——*bastard Margarelon*] The introduction of a bastard son of Priam, under the name of Margarelon, is one of the circumstances taken from the

story-book of *The Three Destructions of Troy.*

THEOBALD.

The circumstance was taken from *Lydgate*, p. 194:

" Which when the valiant knight, Margarelon,
" One of king Priam's bastard children," &c.

STEEVENS.

512. ——*the dreadful Sagittary*
Appals our numbers;——] " Beyonde the royalme of Amasonne came an auncyent kynge, wyse and dyscreete, named Epystrophus, and brought a M. knyghtes, and a mervayllouse beste that was called SAGITTAYRE, that behynde the myddes was an horse, and to fore, a man: this beste was heery like an horse, and had his eyen rede as a cole, and shotte well with a bowe: *this beste made the Grekes sore aferde, and slewe many of them with his bowe.*" *The Three Destructions of Troy, printed by Caxton.*

THEOBALD.

——*the dreadful Sagittary*] A very circumstantial account of this Sagittary is likewise to be found in *Lydgate*, p. 174. STEEVENS.

518. ——*on* Galathe *his horse,*] From *The Three Destructions of Troy* is taken this name given to Hector's horse. THEOBALD.

" Cal'd *Galathe* (the which is said to have been)
" The goodliest horse," &c. *Lydgate*, p. 142.

Again, p. 175.

" And sought, by all the means he could, to take
" *Galathe*, Hector's horse," &c.

Heywood,

Heywood, in his *Iron Age*, 1632, has likewise continued the same appellation to Hector's horse:

"My armour, and my trusty *Galatee*."

Heywood has taken many circumstances in his play from *Lydgate*. *John Stephens*, the author of *Cinthia's Revenge*, 1613, (a play commended by *Ben Jonson* in some lines prefixed to it) has mounted *Hector* on an *elephant*. STEEVENS.

520. ——*scaled* sculls] *Sculls* are great numbers of fishes swimming together. The modern editors not being acquainted with the term, changed it into *shoals*. My knowledge of this word is derived from a little book called *The English Expositor*, London, printed by John Legatt, 1616. The word likewise occurs in Lilly's *Midas*, 1592:

"He hath, by this, started a covey of bucks, or roused a *scull* of pheasants." The humour of this short speech consists in a misapplication of the appropriate terms of one amusement to another. Again, in Milton:

"——————each bay
"With fry innumerable swarms, and shoals
"Of fish, that with their fins and shining scales
"Glide under the green wave, in *sculls* that oft
"Bank the mid sea." STEEVENS.

Sculls and *shoals* have not only one and the same meaning, but are actually, or at least originally, one and the same word. A *scull* of herrings (and it is to those fish that the speaker alludes) so termed on the

coast of Norfolk and Suffolk, is elsewhere called a *shoal.* REMARKS.

522. ——*the* strawy *Greeks,*——] In the folio it is,

——the *straying* Greeks,—— JOHNSON.

559. ——*you cogging Greeks,*——] This epithet has no particular propriety in this place, but the author had heard of *Græcia mendax.* JOHNSON.

Surely the epithet had propriety in respect of Diomed at least, who had defrauded him of his mistress. Troilus bestows it on both, *unius ob culpam.* A fraudulent man, as I am told, is still called in the North —*a gainful Greek.* Cicero bears witness to this character of the ancient Greeks. "*Testimoniorum religionem & fidem nunquam ista natio coluit.*" Again— "*Græcorum ingenia ad fallendum parata sunt.*"

STEEVENS.

578. ——*I like thy armour well*;] This circumstance is taken from Lydgate's poem, p. 196:

"——Guido in his historie doth shew
"By worthy Hector's fall, who coveting
"To have the sumptuous armour of that king,
&c.
"So greedy was thereof, that when he had
"The body up, and on his horse it bare,
"To have the spoil thereof such haste he made,
"That he did hang his shield without all care
"Behind him at his back, the easier
"To pull the armour off at his desire,
"And by that means his breast clean open lay,"
&c.

This

This furnished Shakspere with the hint for the following line:

"I am unarm'd; forego this vantage, Greek."

STEEVENS.

579. *I'll frush it,——*] The word *frush* I never found elsewhere, nor understand it. *Hanmer* explains it, to *break* or *bruise*. JOHNSON.

To *frush* a chicken, is a term in carving which I cannot explain. I am indebted for this little knowledge of it to E. Smith's *Complete Huswife*, published in 1741. The term is as ancient as Wynkyn de Worde's *Book of Kervinge*, 1508. Holinshed, describing the soldiers of Richmond making themselves ready, says, "they bent their bows, and *frushed* their feathers;" and (as Mr. *Tollet* has observed) employs it again in his *Description of Ireland*, p. 29: "When they are sore *frusht* with sickness, or to farre withered with age." To *frush*, in this first instance, says he, signifies to change the feathers from their natural smooth and sloping position, to a rough perpendicular one, whereby the arrow flies the steadier to its mark, and whistles in the air. In the second instance it means to *disorder*. The word seems to be sometimes used for any action of violence by which things are separated, disordered, or destroyed.

So, in Hinde's *Elviosto Libidinoso*, 1606:

" High cedars are *frushed* with tempests, when lower shrubs are not touched with the wind."

Again, in *Hans Beer-pot's Invisible Comedy*, &c. 1618:

" And with mine arm to *frush* a sturdy lance."

Again, in *The History of Helyas, Knight of the Swan*, bl. let. no date:

" —smote him so courageously with his sworde, that he *frushed* all his helm, wherewith the erle fell backward," &c.

Again, in Stanyhurst's translation of the first book of Virgil's Æneid, 1582:

" All the *frushe* and leavings of Greeks, of wrathful Achilles."

Again:

" ———yf that knight Æntheous haplye

" Were *frusht*, or remanent," &c.

Again, in Sir John Mandevile's account of the magical entertainments exhibited before the *Grete Chan*, p. 285:

" And then they make knyghtes to jousten in armes fulle lustyly, &c.—and they *fruschen* togidere fulle fiercely." STEEVENS.

587. ——*execute your* arms.] Thus all the copies; but surely we should read—*aims*. STEEVENS.

611. *Even with the* vail——] The *vail* is, I think, the *sinking* of the sun; not *veil*, or *cover*. JOHNSON.

613. *I am unarm'd; forego this vantage, Greek.*] Hector, in Lydgate's poem, falls by the hand of Achilles; but it is Troilus who, having been enclosed

closed round by the Myrmidons, is killed after his armour had been hewn from his body, which was afterwards drawn through the field at the horse's tail. The *Oxford Editor*, I believe, was misinformed; for in the old story-book of *The Three Destructions of Troy*, I find likewise the same account given of the death of Troilus. Heywood, in his *Rape of Lucrece*, 1638, seems to have been indebted to some such work as Hanmer mentions:

" Had puissant Hector by Achilles hand
" Dy'd in a single monomachie, Achilles
" Had been the worthy; but being slain by odds,
" The poorest Myrmidon had as much honour
" As faint Achilles, in the Trojan's death."

It is not unpleasant to observe with what vehemence Lydgate, who in the grossest manner has violated all the characters drawn by Homer, takes upon him to reprehend the Grecian poet as the original offender. Thus, in his fourth book:

" O thou, *Homer*, for shame be now red,
" And thee amase that holdest thy selfe so wyse,
" On Achylles to set suche great a pryse
" In thy bokes for his chyvalrye,
" Above ech one that dost hym magnyfye,
" That was so sleyghty and so full of fraude,
" Why gevest thou hym so hye a praise and laude?" STEEVENS.

614. *Strike, fellows, strike;*——] This particular of Achilles overpowering Hector by numbers, and without

without armour, is taken from the old story-book.

HANMER.

622. *And, stickler-like,*——] A *stickler* was one who stood by to part the combatants when victory could be determined without bloodshed. They are often mentioned by *Sidney*. "Anthony (says Sir *Tho. North*, in his translation of Plutarch) was himself in person *a stickler*, to part the young men when they had fought enough." They were called *sticklers*, from carrying sticks or staves in their hands, with which they interposed between the duellists. We now call these *sticklers—sidesmen*. So again, in a comedy called *Fortune by Land and Sea*, by Heywood and Rowley: "'tis not fit that every apprentice should with his shop-club play between us the *stickler*."

Again, in the tragedy of *Faire Mariam*, 1613:

"And was the *stickler* 'twixt my heart and him."

Again, in *Fuimus Troes*, 1633:

"As *sticklers* in their nation's enmity."

STEEVENS.

The word *stickler* is simply from the verb *stickle*, to take part with, to busy one's self on either side.

REMARKS.

638. *Never go home*, &c.] This line is in the quarto given to Troilus. JOHNSON.

644. ——smile *at Troy!*] Thus the ancient copies; but it would better agree with the rest of Troilus's wish, were we to read,

——*smite*

———*smite* at Troy,

I say, at once! STEEVENS.

656. *Make* wells and *Niobes of the maids and wives,*] I adopt the conjecture of a deceased friend, who would read *welland, i. e.* weeping Niobes. The Saxon termination of the participle in *and*, for *ing*, is common in our old poets, and often corrupted at the press. So, in Spenser:

"His glitter *and* armour shined far away."

Where the common editions have *glitterand.*

WHALLEY.

670. *Hence,* broker *lacquey!*———] So the quarto. The folio has *brother.* JOHNSON.

675. ——*lov'd,*———] Quarto; *desir'd,* folio. JOHNSON.

691. *Some galled goose of Winchester*——] The publick stews were anciently under the jurisdiction of the bishop of Winchester. POPE.

Mr. Pope's explanation may be supported by the following passage in one of the old plays, of which my negligence has lost the title:

"Collier! how came the *goose* to be put upon you?

"I'll tell thee: The term lying at *Winchester* in *Henry* the Third's days, and many *French* women coming out of the *Isle of Wight* thither, &c. there were many punks in the town," &c.

A particular symptom in the *lues venerea* was called a *Winchester goose.* So, in Chapman's comedy of *Monsieur D'Olive,* 1606:

"———the

" ——the famous school of England call'd
" Winchester, famous I mean for the *goose*,"
&c.

Again, Ben Jonson, in his poem called *An Execration on Vulcan*:

" ——this a sparkle of that fire let loose,
" That was lock'd up in the *Winchestrian goose*,
" Bred on the back in time of Popery,
" When Venus there maintain'd a mystery."

In an ancient satire called *Coche Lorelles Bote*, bl. let. printed by Wynkyn de Worde, no date, is the following list of the different residences of harlots:

" There came such a wynde fro *Winchester*,
" That blewe these women over the ryver,
" In wherye as I wyll you tell:
" Some at saynt *Kateryns* stroke agrounde,
" And many in *Holborne* were founde,
" Some at saynte *Gyles* I trowe:
" Also in *Ave Mari Aly* and at *Westmenster*;
" And some in *Shordyche* drewe theder,
" With grete lamentacyon;
" And by cause they have lost that fayre place,
" They wyll bylde at *Colman hedge* in space," &c.

Hence the old proverbial simile, " As common as *Coleman Hedge*:" now *Coleman-Street*. STEEVENS.

There are more hard, bombastical phrases, in the serious part of this play, than, I believe, can be picked out of any other six plays of *Shakspere*. Take

the

the following specimens :—*Tortive*,—*persistive*,—*protractive*,—*importless*,—*insisture*,—*deracinate*,—*dividable*. And in the next act,—*past-proportion*,—*unrespective*,—*propugnation*,—*self-assumption*,—*self-admission*,—*assubjugate*,—*kingdom'd*, &c. TYRWHITT.

THE END.

ANNOTATIONS

BY

SAM. JOHNSON & GEO. STEEVENS,

AND

THE VARIOUS COMMENTATORS,

UPON THE

MERCHANT of VENICE,

WRITTEN BY

WILL. SHAKSPERE.

——SIC ITUR AD ASTRA.

VIRG.

LONDON:

Printed for, and under the Direction of,

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M DCC LXXXVII.

LONDON:

ANNOTATIONS

UPON THE

MERCHANT of VENICE.

Dramatis Personæ.] In the old editions in quarto, for J. Roberts, 1600, and in the old folio, 1623, there is no enumeration of the persons. It was first made by Mr. Rowe. JOHNSON.

Line 6. *Salanio.*] It is not easy to determine the orthography of this name. In the old editions the owner of it is called—*Salanio*, *Salino*, and *Solanio*.

10. Our author, as Dr. Farmer informs me, took the name of his Jew from an old pamphlet, entitled, "*Caleb Shillocke*, his Prophesie, or the Jewes Prediction." London, printed for T. P. (Thomas Pavyer.) No date. STEEVENS.

14. This character I have restored to the *Personæ Dramatis*. The name appears in the first folio: the description is taken from the quarto. STEEVENS.

Merchant of Venice.] The reader will find a distinct epitome of the novels from which the story of this play is supposed to be taken, prefixed to the play, and at the conclusion of the notes. It should, however, be remembered, that if our poet was at all indebted to the Italian novelist, it must have been through the medium of some old translation, which has hitherto escaped the researches of his most industrious editors.

It appears from a passage in Stephen Gosson's *School of Abuse*, &c. 1579, that a play, comprehending the distinct plots of Shakspere's *Merchant of Venice*, had been exhibited long before he commenced a writer, viz. "The Jew shewn at the Bull, representing the greedinesse of worldly choosers, and the bloody minds of usurers. These plays," says Gosson (for he mentions others with it), "are goode and sweete plays," &c.

The Jew of Malta, by Marlow, neither was performed nor printed till some time after the author's death, which happened in 1593, nor do I know of any other play with the same title. It is therefore not improbable that Shakspere new-wrote his piece, on the model already mentioned, and that the elder performance, being inferior, was permitted to drop silently into oblivion.

This play of Shakspere had been exhibited before the year 1598, as appears from Meres's *Wits Treasury*, where it is mentioned with eleven more of our author's pieces. It was entered on the books of the Stationers-Company, July 22, in the same year. It could

could not have been printed earlier, because it was not yet licensed. The old song of *Gernutes the Jew of Venice*, is published by Dr. Percy in the first volume of his *Reliques of ancient English Poetry*; and the ballad, entitled, *The Murtherous lyfe and terrible death of the rich Jewe of Malta*; and the tragedie on the same subject, were both entered on the Stationers' books, May 1594. STEEVENS.

ACT I.

Line 9. ——*argosies*——] IN Ricaut's *Maxims of Turkish Polity*, ch. xiv. it is said, "Those vast carracks called *argosies*, which are so much famed for the vastness of their burthen and bulk, were corruptly so denominated from *Ragosies*," *i. e.* ships of *Ragusa*, a city and territory on the gulf of Venice, tributary to the Porte. If my memory does not fail me, the *Ragusans* lent their last great ship to the king of Spain for the Armada, and it was lost on the coast of Ireland. Shakspere, as Mr. Heath observes, has given the name of *Ragozine* to the pirate in *Measure for Measure*. STEEVENS.

18. *Plucking the grass*, &c.] By holding up the grass, or any light body that will bend by a gentle blast, the direction of the wind is found.

"*This way I used in shooting. Betwixt the markes*

was an open place, there I take a fethere, or a lytle grasse, *and so learned how the wind stood.*" Ascham.

JOHNSON.

19. *Prying*——] One of the quartos reads—*peering*. I have followed the other, because it prevents the jingle which, otherwise, occurs in the line.

STEEVENS.

28. ——*Andrew*——] The name of the ship.

JOHNSON.

29. *Vailing her high top lower than her ribs,*] In Bullokar's *English Expository*, 1616, *to vail*, is thus explained: "It means *to put off the hat*, to *strike sail*, to *give sign of submission.*" So, in Stephen Gosson's book, called *Plays confuted in several actions:*

"They might have *vailed* and bended to the king's idol."

Again, in Middleton's *Blurt Master Constable*, 1602: "I'll *vail* my crest to death for her dear sake." Again, in the *Fair Maid of the West*, 1613, by Heywood:

"——it did me good
"To see the Spanish Carveil *vail her top*
"Unto my maiden flag."

A *carvel* is a small vessel. It is mentioned by Raleigh; and I often meet with the word in Jarvis Markham's *English Arcadia*, 1607. STEEVENS.

54. ——*peep through their eyes,*] This gives us a very picturesque image of the countenance in laughing, when the eyes appear half shut. WARBURTON.

57.

57. —*their teeth* in way of smile,] Because such are apt enough to shew their teeth in anger.

WARBURTON.

82. *Let me play the Fool:*] Alluding to the common comparison of human life to a stage play. So that he desires his may be the fool's or buffoon's part, which was a constant character in the old farces; from whence came the phrase, *to play the fool.*

WARBURTON.

91. *There are a sort of men whose visages*

Do cream——] The poet here alludes to the manner in which the film extends itself over milk in scalding; and he had the same appearance in his eye when writing a foregoing line:

"With mirth and laughter let old *wrinkles* come."

So also, the author of *Bussy d' Ambois:*

"Not any *wrinkle creaming* in their faces."

HENLEY.

96. *As who should say*——I am Sir Oracle,] The folio reads:

——I am Sir, *an* oracle. MALONE.

97. ——*let no dog bark!*] This seems to be a proverbial expression. So, in *Acolastus*, a comedy, 1529:

"——nor there shall *no dogge barke* at mine ententes."

STEEVENS.

101. ——*would almost* damn *those ears*,] Several old editions have it, *dam*, *damme*, and *daunt*. Some more correct copies, *damn*. The author's meaning is this: That some people are thought wise whilst they

they keep silence; who, when they open their mouths, are such stupid praters, that the hearers cannot help calling them *fools*, and so incur the judgment denounced in the Gospel. THEOBALD.

107. *I'll end my exhortation after dinner.*] The humour of this consists in its being an allusion to the practice of the puritan preachers of those times; who being generally very long and tedious, were often forced to put off that part of their sermon called the *exhortation*, till after dinner. WARBURTON.

113. *Farewel: I'll grow a talker for this* gear.] *Gear* appears to me to have no meaning here. I would therefore read,

"I'll grow a talker for this *year*"—alluding to what Gratiano has just said:

"Well, keep me company but two *years* more."

MALONE.

116. *Is that any thing* now?] All the old copies read, *is that any thing now?* I suppose we should read, *is that any thing* new? JOHNSON.

The sense of the old reading is,—Does what he has just said amount to any thing, or mean any thing?

STEEVENS.

Surely the reading of the old copies is right. Anthonio asks: Is that *any thing* now? and Bassanio answers, that *Gratiano speaks an infinite deal of* nothing ——the greatest part of his discourse is *not any thing*.

TYRWHITT.

The first and second folio read, by an apparent error of the press:

It is that any thing now.

Mr. Steevens's explanation of the old reading is supported by a passage in *Othello*:

"Can any thing be made of this?" MALONE.

163. —prest *unto it*:——] *Prest* may not here signify *impress'd*, as into military service, but *ready*. *Pret.* Fr. So, in *Cæsar and Pompey*, 1607:

"What must be, must be, Cæsar's *prest* for all."

Again, in *Hans Beer-pot*, &c. 1618:

"————your good word

"Is ever *prest* to do an honest man good."

I could add twenty more intances of the word being used with this signification. STEEVENS.

166. —sometimes *from her eyes*] *Sometimes* is synonymous with *formerly*. Nothing is more frequent in title-pages, than "*some time* fellow of such a college." FARMER.

196. *Superfluity* comes *sooner* by *white hairs*,] *i. e.* Superfluity sooner *acquires* white hairs; becomes old. We still say, How did he *come by* it? MALONE.

209. *But this reasoning is not in the fashion*] Folio.—But this *reason* is not *in fashion*. MALONE.

227. *Ay that's a* colt, *indeed, for he does nothing but talk of his horse*;] *Colt* is used for a witless, heady, gay youngster, whence the phrase used of an old man too juvenile, that he still retains his *colt's tooth*. See *Henry VIII*. JOHNSON.

232. —*there is the county Palatine*.] I am always inclined to believe, that Shakspere has more allusions to particular facts and persons than his readers commonly

monly suppose. The count here mentioned was, perhaps, Albertus a Lasco, a Polish Palatine, who visited England in our author's lifetime, was eagerly caressed, and splendidly entertained; but running in debt, at last stole away, and endeavoured to repair his fortune by enchantment. JOHNSON.

256. ——*he hath neither Latin, French, nor Italian*;] A satire on the ignorance of the young English travellers in our author's time. WARBURTON.

264. ——*Scottish lord*,——] Scottish, which is in the quarto, was omitted in the first folio, for fear of giving offence to king James's countrymen.

THEOBALD.

269. *I think the Frenchman became his surety*,] Alluding to the constant assistance, or rather constant promises of assistance, that the French gave the Scots in their quarrels with the English. This alliance is here humorously satirized. WARBURTON.

271. *How like you the young German*, &c.] In Shakspere's time the duke of Bavaria visited London, and was made knight of the garter.

Perhaps in this enumeration of Portia's suitors, there may be some covert allusion to those of queen Elizabeth. JOHNSON.

297. —*and I pray God grant them a fair departure.*] The folio reads:

——and *I wish them* a fair, &c.

The alteration was probably made in consequence of the stat. 3. Jac. I. cap. 21. MALONE.

308. *How now! what news?*] These words are not in the folio. MALONE.

315. ——condition——] *temper, qualities.* MALONE.

351. ——*the habitation which your prophet the Nazarite conjured the devil into.*] Perhaps there is no character through all Shakspere, drawn with more spirit, and just discrimination, than Shylock's. His language, allusions, and ideas, are every where so appropriate to a Jew, that Shylock might be exhibited for an examplar of that peculiar people. HENLEY.

364. *If I can catch him once upon the hip,*] This, Dr. Johnson observes, is a phrase taken from the practice of wrestlers, and (he might have added) is an allusion to the angel's thus laying hold on Jacob, when he wrestled with him. See Gen. xxxii. 24, &c. HENLEY.

368. ——*well* won——] The folio reads well *worn.* MALONE.

382. —*the* ripe wants *of my friend,*] *Ripe wants* are wants *come to the height,* wants that can have no longer delay. Perhaps we might read, *rife wants,* wants that come thick upon him. JOHNSON.

400. —*the* eanlings,——] Lambs just dropt; from *ean, eniti.* MUSGRAVE.

406. ——*of* kind,] *i. e.* of nature. So, Turbervile, in his book of *Falconry,* 1575, p. 127:

"So great is the curtesy of *kind,* as she ever seek-

eth

eth to recompense any defect of hers with some other better benefit."

Again, in Drayton's *Mooncalf:*

" ——————nothing doth so please her mind,
" As to see mares and horses *do their kind.*"

COLLINS.

407. ——*the* fulsome *ewes* ;] *Fulsome*, I believe in this instance, means lascivious, obscene. The same epithet is bestowed on the night, in *Acolastus his After-Witte*. By S. N. 1600:

" Why shines not Phœbus in the *fulsome* night?"

In the play of *Muleasses the Turk*, Madam *Fulsome* a *Bawd* is introduced. The word, however, sometimes signifies offensive in smell. So, in Chapman's version of the 17th *Book of the Odyssey*. STEEVENS.

410. *This was a way to thrive*, &c.] So, in the ancient song of *Gernutus the Jew of Venice:*

" His wife must lend a shilling,
" For every weeke a penny,
" Yet bring a pledge that is double worth,
" If that you will have any.
" And see, likewise, you keepe your day,
" Or else you lose it all:
" This was the living of the wife,
" Her *cow* she did it call."

Her *cow*, &c. seems to have suggested to Shakspere Shylock's argument for usury. PERCY.

420. *The devil can cite scripture for his purpose*——] See *Matthew*, iv. 6. HENLEY.

424. *O, what a goodly outside falsehood hath!*] I wish any copy would give me authority to range and read the lines thus:

O, what a godly *outside falsehood hath!*
An evil soul producing holy witness,
Is like a villain with a smiling cheek;
Or *goodly apple rotten at the heart.*

Yet there is no difficulty in the present reading. *Falsehood*, which as *truth* means *honesty*, is taken here for *treachery* and *knavery*, does not stand for *falsehood* in general, but for the dishonesty now operating.

JOHNSON.

430. ——*my* usances:] *Use* and *Usance* are both words anciently employ'd for *usury*. So, in the *English Traveller*, 1633:

"Give me my *use*, give me my principal."

Again,

"A toy; the main about five hundred pounds,
"And the *use* fifty." STEEVENS.

That Mr. Steevens is right respecting the word in the text, will appear from the following quotation: "I knowe a gentleman borne to five hundred pounde lande, did never receyve above a thousand pound of nete money, and within certeyne yeres ronnynge stil upon usurie and double usurie, the *merchants* termyng it *usance* and *double usance*. By a more clenly name he did owe to master usurer five thousand pound at the last, borowyng but one thousande pounde at first, so that his land was clean gone, beynge five hundreth poundes inherytance for one thousand pound in money,

and the usurie of the same money for so fewe yeres, and the man now beggeth." *Wylson on Usurye*, 1572, p. 32. REED.

431. *Still I have borne it with a patient shrug* ;] So, in Marlowe's *Jew of Malta*, 1633:

" I learn'd in Florence how to kiss my hand,
" *Heave up my shoulders* when they call me dogge."
MALONE.

434. *And* spit—] The old copies always read *spet*, which spelling is followed by *Milton* :

" ———the womb
" Of Stygian darkness *spets* her thickest gloom."
STEEVENS.

455. *A* breed *of* barren *metal of his friend?*] A *breed*, that is, interest money bred from the principal. By the epithet *barren*, the author would instruct us in the argument on which the advocates against usury went, which is this, that money is a *barren* thing, and cannot, like corn and cattle, multiply itself. And to set off the absurdity of this kind of usury, he put *breed* and *barren* in opposition. WARBURTON.

Dr. Warburton very truly interprets this passage. Old Meres says, " Usurie and encrease by gold and silver is unlawful, because against nature; nature hath made them *sterill* and *barren*, and usurie makes them *procreative*." FARMER.

The quarto, 1600, printed for J. Heyes, reads—a breed *for*——— STEEVENS.

474. ———*pleaseth me*.] Folio——*it* pleaseth me. MALONE.

478.

478. —*dwell in my necessity.*] To *dwell*, seems in this place to mean the same as to *continue*. To *abide* has both the senses of *habitation* and *continuance*.

JOHNSON.

482. ——*the value of* the *bond.*] Folio—*this* bond.

MALONE.

498. ————*left in the* fearful *guard*, &c.] *Fearful guard*, is a guard that is not to be trusted, but gives cause of fear. To *fear* was anciently to *give* as well as *feel terrours.* JOHNSON.

So, in *Henry IV.* Part I.

"A mighty and a *fearful* head they are."

STEEVENS.

503. *I like not fair terms,*————] Kind words, good language. JOHNSON.

ACT II.

Line 7. TO *prove whose blood is reddest, his, or mine.*] To understand how the tawney prince, whose savage dignity is very well supported, means to recommend himself by this challenge, it must be remembered that *red* blood is a traditionary sign of courage: Thus Macbeth calls one of his frighted soldiers, a *lily liver'd* lown; again, in this play, Cowards are said to *have livers as white as milk*; and an effeminate and timorous man is termed a *milksop.* JOHNSON.

I was much stricken at the similiarity of a proposition to this, which was made by a negro slave in Virginia, of whom, to try his acuteness, I had asked, "—How it happened that, as Adam and Eve were white, he, their descendant should be black?"—His reply was: "I don't know: but, prick your hand and prick mine, my *blood* is as *red* as your's."

HENLEY.

9. *Hath* fear'd the *valiant*;——] *i. e. terrify'd.*

STEEVENS.

26. *That slew the Sophy*, &c.] Shakspere seldom escapes well when he is entangled with geography. The prince of Morocco must have travelled far to kill the Sophy of Persia. JOHNSON.

It were well, if Shakspere had never *entangled* himself *with geography* worse than in the present case. If the prince of Morocco be supposed to have served in the army of sultan *Soliman* (*the second*, for instance), I see no *geographical* objection to his having killed the Sophy of Persia. See *D'Herbelot* in *Soliman Ben Selim.*

TYRWHITT.

44. ——*therefore be advis'd.*] Therefore be not precipitate; consider well what you are to do. *Advis'd* is the word opposite to *rash.* JOHNSON.

50. *Enter* LAUNCELOT GOBBO.] The old copies read—*Enter the Clown alone*; and throughout the play this character is called the *Clown* at most of his *entrances* or *exits.* STEEVENS.

57. ——scorn running *with thy heels*:] Launcelot was designed for a wag, but perhaps not for an absurd one.

one. We may therefore suppose, no such expression would have been put in his mouth, as our author had censured in another character. When Pistol says, "he hears with ears," Sir Hugh Evans very properly is made to exclaim, "The tevil and his tam! what phrase is this, *he hears with ears?* why it is affectations." To talk of *running with one's heels*, has scarce less of absurdity. It has been suggested, that we should read and point the passage as follows; "Do not run; scorn running; *withe* thy heels;" *i. e.* connect them with a *withe* (a band made of osiers), as the legs of cattle are hampered in some countries to prevent their straggling far from home. The Irishman in *Sir John Oldcastle* petitions to be hanged in a *withe*; and Chapman has the following passage:

"———There let him lie
"Till I, of cut-up osiers, did imply,
"A *with* a fathom long, with which his feete
"I made together in a sure league meete."

STEEVENS.

84. ———*try conclusions*] So the old quarto. The first folio, by a mere blunder, reads, try *confusions*, which, because it makes a kind of paultry jest, has been copied by all the editors. JOHNSON.

To *try conclusions* is to try experiments. So, in Heywood's *Golden Age*, 1611:

"———since favour
"Cannot attain thy love, I'll *try conclusions*."

Again, in the *Lancashire Witches*, 1634:

" Nay then I'll *try conclusions*;
" Mare, Mare, see thou be,
" And where I point thee, carry me."

STEEVENS.

88. *Turn up on your right hand*, &c.] This arch and perplexed direction to puzzle the inquirer, seems to imitate that of Syrus to Demea in the *Brothers* of Terence:

" ——————*ubi eas præterieris*,
" *Ad* sinistram *hac* recta *platea*: *ubi ad Dianæ veneris*,
" *Ito ad* dextram: *prius quam ad portam venias*," &c.

WARBURTON.

92. ——*God sonties*,——] I know not exactly of what oath this is a corruption. I meet with *God's santy* in Decker's *Honest Whore*, 1635.

Again, in *The longer thou liv'st the more Fool thou art*, a comedy, bl. let. without date:

" *God's sainte*, this is a goodly book indeed."

Perhaps it was once customary to swear by the *santé*, i. e. *health*, of the Supreme Being, or by his saints. Oaths of such a turn are not unfrequent among our ancient writers. All, however, seem to have been so thoroughly convinced of the crime of prophane swearing, that they were content to disguise their meaning by abbreviations, which were permitted silently to terminate in irremediable corruptions. STEEVENS.

103. *Your worship's friend*, *and* Launcelot, *sir*,] Dr. Farmer is of opinion we should read *Gobbo* instead of *Launcelot*. It may be inferred from the name

of

of *Gobbo*, that Shakspere designed this character to be represented with a *hump-back*. STEEVENS.

143. ——*my* thill-horse——] *Thill* or *fill*, means the shafts of a cart or waggon. So, in *A Woman never Vex'd*, 1632:

"————I will
"Give you the fore-horse place, and I will be
"I' the *fills*."

Again, in *Fortune by Land and Sea*, 1655, by Tho. Heywood and W. Rowley: "——acquaint you with Jock the fore-horse, and Fibb the *fil-horse*," &c. STEEVENS.

The two first folios read *phil*-horse. So also the word is spelled in the two instances produced by Mr. Steevens. MALONE.

203. ——*more* guarded——] *i. e.* more ornamented. STEEVENS.

205. *Well, if any man in Italy have a fairer* table, *which doth offer to swear upon a book,*] *Table* was the chiromantick term for the lines of the hand. So, Ben Jonson in his *Mask of Gipsies*, to the lady Elizabeth Hatton:

"*Mistress of a* fairer table,
"*Hath not history, nor fable.*" WARBURTON.

Launcelot congratulates himself upon his dexterity and good fortune, and, in the height of his rapture, inspects his hand, and congratulates himself upon the felicities in his table. The act of expanding his hand puts him in mind of the action in which the palm is shewn, by raising it to lay it on the book, in judicial attestations.

attestations. *Well,* says he, *if any man in Italy have a fairer table, that doth offer to swear upon a book*—— Here he stops with an abruptness very common, and proceeds to particulars. JOHNSON.

212. ———*in peril of my life with the edge of a feather-bed*;—] A cant phrase to signify the danger of marrying.——A certain French writer uses the same kind of figure, "*O mon Ami, j'aimerois mieux être tombée sur* la point d'un Oreiller, & m' être rompû le Cou."— WARBURTON.

235. *Something too liberal*;——] Liberal I have already shewn to be mean, gross, coarse, licentious. JOHNSON.

244. ——hood *mine eyes*] Alluding to the manner of covering a hawk's eyes. So, in the *Tragedy of Cræsus*, 1604:

"And like a *hooded* hawk," &c. STEEVENS.

247. ———*sad ostent*] Grave appearance; shew of staid and serious behaviour. JOHNSON.

Ostent is a word very commonly used for *show* among the old dramatick writers. So, in Heywood's *Iron Age*, 1632:

"———you in those times
"Did not affect *ostent*."

Again, in Chapman's translation of *Homer*, edit. 1598, B. 6.

"———did bloodie vapours raine
"For *sad ostent*," &c. STEEVENS.

284. —*torch-bearers.*] See the note in *Romeo and Juliet*, act i. sc. 4. We have not *spoke us yet*, &c. i. e.

i. e. *we have not yet bespoke us*, &c. Thus the old copies. It may, however, mean, we have not as yet consulted on the subject of torch-bearers. Mr. Pope reads—" spoke *as* yet." STEEVENS.

290. —to break up *this*,] To *break up* was a term in carving. STEEVENS.

336. ———*to feed upon*

The prodigal Christian.———] Shylock forgets his resolution. In a former scene he declares he will neither *eat*, *drink*, nor *pray* with Christians. Of this circumstance the poet was aware, and meant only to heighten the malignity of the character, by making him depart from his most settled resolve, for the prosecution of his revenge. STEEVENS.

345. ——*then it was not for nothing that my nose felt a bleeding on* Black-Monday *last*,——] " *Black-Monday* is a moveable day; it is *Easter-Monday*, and was so called on this occasion: In the 34th of Edward III. (1360) the 14th of April, and the morrow after Easter-day, king Edward, with his host, lay before the city of Paris; which day was full dark of mist and hail, and so bitter cold, that many men died on their horses' backs with the cold. Wherefore, unto this day, it hath been called the *Blacke-Monday*.' Stowe, p. 264—6. GREY.

It appears from a passage in Lodge's *Rosalynde*, 1592, that some superstitious belief was annexed to the accident of *bleeding at the nose*: " As he stood gazing, *his nose on a sudden bled*, which made him conjecture it was some friend of his." STEEVENS.

Again,

Again, in *The Duchess of Malsy*, 1640, act i. sc. 2.

" How superstitiously we mind our evils?
" The throwing downe salt, or crossing of a hare,
" *Bleeding at nose*, the stumbling of a horse,
" Or singing of a creket, are of power
" To daunt whole man in us." REED.

351. *Lock up my doors; and when you hear the drum,*
And the vile squeaking of the wry-neck'd fife,]

Pimâ nocte domum claude; neque in vias
Sub cantu querulæ despice tibiæ.

Hor. Lib. III. Od. 7.
MALONE.

352. —*the vile* squeaking——] The folio and one of the quartos read *squealing*. STEEVENS.

364. *There will come a Christian by,*
Will be worth a Jewess' eye.] *It's worth a Jew's eye*, is a proverbial phrase. WHALLEY.

368. *The* patch *is kind enough*;——] This term came into use from the name of a celebrated fool. This I learn from Wilson's *Art of Rhetorique*, 1553: " A word-making, called of the Grecians Onomatopeia, is when we make words of our own mind, such as be derived from the nature of things—As to call one *Patche*, or Cowlson, whom we see to do a thing foolishly; because these two in their times were notable fools."

Probably the dress which the celebrated *Patch* wore, was in allusion to his name, patched or particoloured. Hence the stage fool has ever since been exhibited in a motley

motley coat. In Rowley's *When you see me you know me*, or *History of K. Henry VIII.* 1632, Cardinal Wolsey's fool *Patch* is introduced. Perhaps he was the original *Patch* of whom Wilson speaks.

MALONE.

394. ——*a younker*,——] All the old copies read *a younger*. STEEVENS.

How like a younker or a prodigal,
The skarfed bark puts from her native bay,
Hugg'd and embraced by the strumpet wind!
How like a prodigal doth she return;
With over-weather'd ribbs and ragged sails,
Lean, rent, and beggar'd by the strumpet wind!]

Mr. Gray (dropping the particularity of allusion to the parable of the prodigal) seems to have caught from this passage the imagery of the following:

"Fair laughs the morn, and soft the zephyr blows,
"While proudly riding o'er the azure realm
"In gallant trim the gilded vessel goes;
"Youth on the prow, and Pleasure at the helm;
"Regardless of the sweeping whirlwind's sway,
"That, hush'd in grim repose, expects his evening prey."

The *grim repose* however, was suggested by Thomson's

"—deep fermenting tempest brew'd
"In the *grim* evening sky. HENLEY.

397. ——*doth* she *return*;] Surely the bark ought to be of the *masculine* gender, otherwise the allusion wants somewhat of propriety. This indiscriminate

use of the personal for the neuter, at least obscures the passage. A ship, however, is commonly spoken of in the feminine gender. STEEVENS.

398. *With over* weather'd *ribs*,——] The first and second folio read

With over *wither'd* ribs. MALONE.

432. ——*a* Gentile, *and no Jew.*] A jest arising from the ambiguity of *Gentile*, which signifies both a *Heathen*, and *one well-born*. JOHNSON.

So at the conclusion of the first part of *Hieronimo*, &c. 1605:

"——So, good night kind *gentles*,
"For I hope there's never a *Jew* among you all."

Again, in *Swetnam Arraign'd*, 1620:

"Joseph the *Jew* was a better *Gentile* far."

STEEVENS.

A Gentile, *and no Jew.*] Dr. Johnson rightly explains this. There is an old book by one Ellis, entitled, "The *Gentile Sinner*, or *England's brave Gentleman*. FARMER.

457. —*as blunt*;] That is, as gross as the dull metal. JOHNSON.

506. ——insculp'd *upon*;] To *insculp* is to engrave. So, in *Woman never Vex'd*, 1632:

"——in golden text
Shall be *insculp'd*."—— STEEVENS.

The meaning is, that the figure of the angel is raised or embossed on the coin, not engraved on it.

M. C. T.

529. ——*chuse me so.*] The old quarto edition of 1600 has no distribution of acts, but proceeds from the beginning to the end in an unbroken tenour. This play therefore having been probably divided without authority by the publishers of the first folio, lies open to a new regulation, if any more commodious division can be proposed. The story is itself so wildly incredible, and the changes of the scene so frequent and capricious, that the probability of action does not deserve much care; yet it may be proper to observe, that, by concluding the second act here, time is given for Bassanio's passage to Belmont.

JOHNSON.

557. *I* reason'd *with a Frenchman yesterday*;] *i. e.* I conversed. So, in *King John:*

"Our griefs, and not our manners *reason* now."

Again, in Chapman's translation of the fourth book of the *Odyssey:*

"The morning shall yield time to you and me,
"To do what fits, and reason mutually."

STEEVENS.

569. Slubber *not*——] To *slubber* is to do any thing carelesly, imperfectly. So, in Nash's *Lenten Stuff*, &c. 1599:

"——they *slubber'd* thee over so negligently."

STEEVENS.

572. —*your mind of love:*] So all the copies, but I suspect some corruption. JOHNSON.

This imaginary corruption is removed by only putting a comma after *mind*. LANGTON.

Of love, is an adjuration sometimes used by Shakspere. So, *Merry Wives*, act ii. sc. 2.

"*Quick.* —— desires you to send her your little page, of *all loves*:" *i. e.* she desires you to send him *by all means*.

Your mind of love may, however, in this instance, mean—*your loving mind*. So, in the *Tragedie of Cræsus*, 1604: "A *mind of treason* is a *treasonable mind*.

"Those that speak freely, have no *mind of treason*." STEEVENS.

582. ——embraced *heaviness*] We say of a man now, *that he* hugs *his sorrows*; and why might not Anthonio *embrace heaviness?* JOHNSON.

So, in *Much Ado about Nothing*, sc. 1.

"You *embrace* your charge too willingly."

Again, in this play of the *Merchant of Venice*, act iii. sc. 2.

"——doubtful thoughts and rash-*embrac'd* despair." STEEVENS.

602. *And so have I addrest me:*——] To *address* is to *prepare*. The meaning is, I have prepared myself by the same ceremonies. STEEVENS.

I believe we should read,

"And so have I. *Address* me, Fortune, now,
"To my heart's hope!"

So, in the *Merry Wives of Windsor*, act iii. scene the last, Falstaff says,

"——I will then *address me to* my appointment." TYRWHITT.

613.

613. —*in the force*——] *i. e.* the power.

STEEVENS.

629. *How much low pleasantry would then be gleaned From the true seed of honour?*——] The meaning is, *How much meanness would be found among the great, and how much greatness among the mean.*

JOHNSON.

652. —*I* wis,] I know. *Wissen*, German. So, in Shakspere's *Henry VI.*

"I *wis* your grandame had no worser match."

Again, in the comedy of king *Cambyses*:

"Yea I *wis* shall you, and that with all speed."

Ascham and *Waller* both use the word. STEEVENS.

654. *Take what wife you will to bed,*] Perhaps the poet had forgotten that he who missed Portia was never to marry any woman. JOHNSON.

662. ——*to bear my* wroth.] The old editions read—"to bear my *wroath*." *Wroath* is used in some of the old books for *misfortune*; and is often spelt like *ruth*, which at present signifies only *pity*, or *sorrow for the miseries of another*. The modern editors read—my *wrath*. STEEVENS.

674. ——*regreets*;] *i. e.* salutations. So, in *King John*, act iii. sc. 1.

"Unyoke this seizure, and this kind *regreet*."

STEEVENS.

ACT III.

Line 9. —KNAPT *ginger*,——] To *knap* is to break short. The word occurs in the *Psalms*. STEEVENS.

41. ——*a bankrupt, a prodigal*,] There could be, in Shylock's opinion, no prodigality more culpable than such liberality as that by which a man exposes himself to ruin for his friend. JOHNSON.

117. ——*it was my* turquoise, *I had it of Leah, when I was a bachelor* :] A *turquoise* is a precious stone found in the veins of the mountains on the confines of Persia to the east, subject to the Tartars. As Shylock had been married long enough to have a daughter grown up, it is plain he did not value this turquoise on account of the money for which he might hope to sell it, but merely in respect of the imaginary virtues formerly ascribed to the stone. It was said of the Turkey-stone, that it faded or brightened in its colour, as the health of the wearer increased or abated.

To this Ben Jonson refers, in his *Sejanus*:

" And true as *Turkise*, in my dear lord's ring,
" Look well or ill with him."

Again, in the *Muses Elysium*, by Drayton:

" The *turkesse*, which who haps to wear,
" Is often kept from peril."

Again, Edward Fenton in *Secrete Wonders of Nature*, bl. let. 4to. 1569: " The *Turkeys* doth move when there

there is any perill prepared to him that weareth it." P. 51. b.

But *Leah* (if we may believe Thomas Nicols, some time of Jesus College in Cambridge, in his *Lapidary*, &c.) might have presented *Shylock* with his *Turquoise* for a better reason; as this stone "is likewise said to take away all enmity, and to reconcile man and wife." STEEVENS.

147. *And so though yours, not yours.—Prove it so,*] It may be more grammatically read:

And so though yours I'm *not yours.* JOHNSON.

148. *Let fortune go to hell for it—not I,*] This line is very obscure. The meaning is, "If the worst I fear should happen, and it should prove in the event that I, who am justly yours by the free donation I have made you of myself, should yet not be yours in consequence of an unlucky choice, let fortune go to hell for robbing you of your just due, not I for violating my oath." REVISAL.

149. ——*to* peize *the time*;] Thus the old copies. To *peize* is from *peser*, Fr. So, in *K. Richard III.*

"Lest leaden slumber *peize* me down to-morrow."

To *peize the time*, therefore, is *to retard it by hanging weights upon it.* All the modern editors read, without authority,—*piece.* STEEVENS.

To *peize*, is to *weigh*, or *balance*; and figuratively, *to keep in suspence*, to *delay*.

Thus, in Sir P. Sydney's *Apology for Poetry*:—"not speaking words as they chanceably fall from the mouth, but *peyzing* each syllable." HENLEY.

183. *With no less presence,——*] With the same *dignity of mein.* JOHNSON.

190. *Live thou, I live:—With much much more dismay*
I view the fight, than thou that mak'st the fray.] One of the quartos reads,

Live then, I live with much more dismay
To view the fight, than, &c.

The folio, 1623, thus:

Live thou, I live with much more dismay
I view the fight, than, &c.

The other quartos give the present reading. JOHNSON.

195. *Reply.*] These words, *reply, reply,* were in all the late editions, except Sir T. Hanmer's, put as a verse in the song, but in all the old copies stand as a marginal direction. JOHNSON.

201. *So may the outward shows——*] He begins abruptly, the first part of the argument has passed in his mind. JOHNSON.

204. *—gracious voice,*] Pleasing; winning favour. JOHNSON.

217. *——by the weight;*] That is, *artificial beauty* is purchased so; as false hair, &c. STEEVENS.

220. *—crisped—*] *i. e.* curled. STEEVENS.

224. *——in the sepulchre.*] See a note on *Timon of Athens,* act iv. sc. 3. Shakspere has likewise satirized this yet prevailing fashion in *Love's Labour's Lost.* STEEVENS.

225. ——*the* guiled *shore*] *i. e.* the *treacherous* shore. I should not have thought the word wanted explanation, but that some of our modern editors have rejected it, and read *gilded*. *Guiled* is the reading of all the ancient copies. STEEVENS.

227. ——*Indian beauty* ;——] Sir Tho. Hanmer reads,

———*Indian dowdy*. JOHNSON.

234. *Thy* plainness *moves me more than eloquence* :] Former editions had

Thy paleness *moves me more than eloquence*:

The word *plainness* characterizes the lead from the silver, which *paleness* does not, they being both *pale*. Besides, there is a beauty in the antithesis between *plainness* and *eloquence*; between *paleness* and *eloquence* none. So it is said before of the *leaden casket*:

This third, dull lead, with warning all is blunt.

WARBURTON.

It may be that Dr. Warburton has altered the wrong word, if any alteration be necessary. I would rather give the character of *silver*,

" ———Thou *stale*, and common drudge
" 'Tween man and man."———

The *paleness* of *lead* is for ever alluded to.

" Diane declining, *pale* as any *ledde*."

Says *Stephen Hawes*. In *Fairfax's Tasso*, we have

" The lord Tancredie, *pale* with rage as *lead*."

Again, Sackville, in his *Legend of the duke of Buckingham*:

" Now

" Now *pale* as *lead*, now cold as any stone."

And in the old ballad of the *King and the Beggar*:

" ——————She blushed scarlet red,

" Then straight again, as *pale* as *lead*."

As to the antithesis, Shakspere has already made it in the *Midsummer Night's Dream*:

" When (says Theseus) I have seen great clerks look *pale*,

" I read as much, as from the rattling tongue

" Of saucy and audacious *eloquence*." FARMER.

240. *In measure rain thy joy,——*] The first quarto edition reads,

In measure range *thy joy*.

The folio, and one of the quartos:

In measure raine *thy joy*.

I once believ'd Shakspere meant:

In measure rein *thy joy*.

The words *rain* and *rein* were not in these times distinguished by regular orthography. There is no difficulty in the present reading, only, where the copies vary, some suspicion of error is always raised.

JOHNSON.

I believe Shakspere alluded to the well-known proverb, *It cannot rain, but it pours*.

So, in the *Laws of Candy*, by Beaumont and Fletcher:

" ——pour not too fast joys on me,

" But sprinkle them so gently, I may stand them."

Mr. Tollet is of opinion that *rein* is the true word, as it better agrees with the context; and more especially

cially on account of the following passage in *Coriolanus*, which approaches very near to the present reading:

" ——being once chaf'd, he cannot
" Be *rein'd* again to temperance."

So, in *Love's Labour's Lost*, act v. sc. 2.

" *Rein* thy tongue." STEEVENS.

244. *Fair Portia's* counterfeit?——] *Counterfeit*, which is at present used only in a bad sense, anciently signified a *likeness*, a *resemblance*, without comprehending any idea of fraud. So, in *The Wit of a Woman*, 1604: " I will see if I can agree with this stranger, for the drawing of my daughter's *counterfeit*."

STEEVENS.

254. *Methinks, it should have pow'r to steal both his,*
And leave itself unfurnish'd:——] I know not how *unfinish'd* has intruded without notice into the later editions, as the quartos and folio have *unfurnish'd*, which Sir Thomas Hanmer has received. Perhaps it might be:

And leave himself *unfurnish'd*. JOHNSON.

Dr. Johnson's emendation would altogether subvert the poet's meaning. If the artist, in painting *one* of Portia's eyes, should lose both his own, that eye which he had painted, must necessarily be *left unfurnished*, or destitute of its fellow. HENLEY.

274. —*peals*——] The second 4to. reads, *pearles* of praise. JOHNSON.

This reading may be the true one. So, in Whetstone's *Arbour of Virtue*, 1576:

" The

" The *pearles of praise* that deck a noble name."
Again, in R. C.'s verses in praise of the same author's *Rock of Regard:*

" But that that bears the *pearle of praise* away."

STEEVENS.

287. *Is* sum *of something*;—] Thus one of the quartos. The folio reads,

Is sum of nothing.———

The purport of the reading in the text seems to be this:

———the full *sum* of me

is sum of nothing, *i. e.* is not entirely ideal, but amounts to as much as can be found in—*an unlesson'd girl*, &c.

STEEVENS.

320. ——*you can wish none from me:*] That is, none *away from* me; none that I shall lose, if you gain it.

JOHNSON.

328. ———*for* intermission] *Intermission* is *pause*, *intervening time*, *delay*. So, in *Macbeth*:

" ———gentle heaven
Cut short all *intermission!*"

STEEVENS.

471. ———*so fond*] *i. e.* so foolish. STEEVENS.

476. ———dull-ey'd *fool*,] This epithet, *dull-ey'd*, is bestow'd on *melancholy* in *Pericles Prince of Tyre*.

STEEVENS.

490. *The duke cannot deny*, &c.—] As the reason here given seems a little perplex'd, it may be proper to explain it. If, says he, the duke stop the course of law, it will be attended with this inconvenience, that

stranger

stranger merchants, by whom the wealth and power of this city is supported, will cry out of injustice. For the known stated law being their guide and security, they will never bear to have the current of it stopped on any pretence of equity whatsoever.

WARBURTON.

513. *Whose souls do bear an* equal *yoke*, &c.] The folio 1623, reads *egal*, which I believe in Shakspere's time was commonly used for *equal*. So it was in Chaucer's:

"I will presume hym so to dignifie
"Yet be not *egall*."

Prol. to the *Remedy of Love*.

Again, in *Gorboduc*:

"Sith all as one do bear you *egall* faith."

STEEVENS.

515. *Of lineaments, of manners*, &c.] The poet means to say, *that corresponding proportions of body and mind are necessary for those who spend their time together*. So, in *K. Henry IV.* Part II:

"*Dol.* Why doth the prince love him so then?
"*Fal.* Because *their legs are both of a bigness*,"
&c.

Every one will allow that the friend of a toper should have a strong head, and the intimate of a sportsman such an athletick constitution as will enable him to acquit himself with reputation in the exercises of the field. The word *lineaments* was used with great laxity by our ancient writers. In *The learned and true Assertion*

sertion of the Original Life, &c. of King Arthur, translated from the Latin of John Leland, 1582, it is used for the human frame in general. Speaking of the removal of that prince's bones—he calls them *Arthur*'s lineaments *three times translated*; and again, *all the* lineaments *of them remaining in that most stately tomb, saving the shin bones of the king and queen,* &c.

Again, in Green's *Farewell to Follie,* 1617: "Nature had so curiously performed his charge in the *lineaments* of his body," &c.

Again, in Chapman's translation of the twenty-third book of *Homer's Iliad:*

"———so over labour'd were
"His goodly *lineaments* with chase of Hector,"
&c." STEEVENS.

564. *With* what *we lack.*——] The first folio reads,
With *that* we lack. MALONE.

565. *When we are both* apparell'd, &c.] The folio has "*accoutered.*" MALONE.

589. ———*therefore, I promise you, I fear you.*] I suspect *for* has been inadvertently omitted; and we should read—I fear *for* you. MALONE.

602. ——*thus when I shun Scylla, your father, I fall into Charybdis, your mother:*] Alluding to the well-known line of a modern Latin poet, Philippe Gualtier, in his poem entitled *L'Alexandreis:*

"Incidis in Scyllam cupiens vitare Charybdim."
MALONE.

Shakspere might have met with a translation of this line in many places. Among others in *A Dialogue*

logue between Custom and Veertie, concerning the use and abuse of Dauncing and Minstrelsie, bl. let. no date:

"While *Silla* they do seem to shun,
"In *Charibd* they do fall," &c. STEEVENS.

605. *I shall be saved by my husband*;] From St. Paul, 1 *Cor.* vii. 14.

"The unbelieving wife is sanctified by the husband." HENLEY.

626. *It is much, that the* Moor *should be* more, *&c.*] This reminds us of the quibbling epigram of Milton, which has the same kind of humour to boast of:

"*Galli* ex concubitu gravidam te *Pontia Mori*,
"Quis bene *moratam morigeram* que negat?"

So, in the *Fair Maid of the West*, 1615:

"And for you *Moors* thus much I mean to say,
"I'll see if *more* I eat the *more* I may."

STEEVENS.

635. *Goodly lord,*—] Surely this should be corrected *Good lord!* as it is in Theobald's edition.

TYRWHITT.

649. ——*how his words are suited!*] I believe the meaning is: What a *series* or *suite* of *words* he has independent of meaning; how one word draws on another without relation to the matter. JOHNSON.

ACT IV.

Line 11. ——*His* envy's *reach*,—] *Envy* in this place means *hatred* or *malice*. So, in Reynold's *God's Revenge against Murder*, 1621: "———he never looks on her (his wife) with affection, but *envy*." p. 109. edit. 1679. STEEVENS.

22. —*apparent*—] That is, *seeming*; not real. JOHNSON.

23. ———*where*———] For *whereas*. JOHNSON.

30. *Enough to press a royal merchant down*,] We are not to imagine the word *royal* to be only a ranting sounding epithet. It is used with great propriety, and shews the poet well acquainted with the history of the people whom he here brings upon the stage. For when the French and the Venetians, in the beginning of the thirteenth century, had won Constantinople, the French, under the emperor Henry, endeavoured to extend their conquests into the provinces of the Grecian empire on the Terra Firma; while the Venetians, who were masters of the sea, gave liberty to any subjects of the republick, who would fit out vessels, to make themselves masters of the isles of the Archipelago, and other maritime places; and to enjoy their conquests in sovereignty; only doing homage to the republick for their several principalities. By virtue of this licence, the Sanudos, the Justiniani, the Grimaldi, the Summaripos, and others, all Venetian *merchants*,

merchants, erected principalities in several places of the Archipelago (which their descendants enjoyed for many generations), and thereby became truly and properly *royal merchants*. Which indeed was the title generally given them all over Europe. Hence, the most eminent of our own merchants (while publick spirit resided amongst them, and before it was aped by faction) were called *royal merchants*.

WARBURTON.

This epithet was in our poet's time more striking and better understood, because Gresham was then commonly dignified with the title of the *royal merchant*.

JOHNSON.

Even the pulpit did not disdain the use of this phrase. I have now before me "The *Merchant Royal*, a Sermon, preached at Whitehall, before the king's majestie, at the nuptialls of the right honourable the Lord Hay and his lady, upon the twelfe day last, being Jan. 6, 1607." STEEVENS.

43. ——*I'll* not *answer that*:

But, say, it is my humour;——] The Jew being asked a question which the law does not require him to answer, stands upon his right, and refuses; but afterwards gratifies his own malignity by such answers as he knows will aggravate the pain of the inquirer. I will not answer, says he, as to a legal or serious question; but, since you want an answer, will this serve you? JOHNSON.

48. ——*a gaping pig*;] So, in Webster's *Dutchess of Malfy*, 1623:

" He could not abide to see a *pig's head gaping*;
" I thought your grace would find him out a Jew."

Again, in the *Mastive*, &c. or, *A Collection of Epigrams and Satires:*

" Darkas cannot endure to see a cat,
" A breast of mutton, or a *pig's head gaping*."

STEEVENS.

Some men there are, love not a *gaping pig*;
Some that are mad, *&c.*

By a *gaping* pig, Shakspere, I believe, meant a pig prepared for the table; for in that state is the epithet, *gaping*, most applicable to this animal. A passage in one of Nashe's pamphlets (which, perhaps, furnished our author with his instance), may serve to confirm the observation: " The causes conducting unto wrath are as diverse as the actions of a man's life. Some will take on like a madman, if they see a *pig come to the table*. Sotericus the surgeon was cholerick at the sight of sturgeon," &c.

Pierce Pennyless his Supplications to the Devil, 1595.

MALONE.

51. *Cannot contain their urine,*] Mr. Rowe reads:

Cannot contain their urine for affection.
Masterless passion *sways it to the mood*
Of what it likes or loaths.

Masterless passion Mr. Pope has since copied. I don't know what word there is to which this relative *it* is to be referred. Dr. Thirlby would thus adjust the passage:

Cannot

Cannot contain their urine; for affection,
Master *of passion, sways* it, *&c.*

And then *it* is govern'd of *passion*: and the two old quartos and folios read——Masters *of passion*, &c.

It may be objected, that *affection* and *passion* mean the same thing. But I observe, the writers of our author's age made a distinction: as Jonson in Sejanus:

"——*He hath studied*
"Affection's passions, *knows their springs and ends.*"

And then, in this place, *affection* will stand for that *sympathy* or *antipathy* of soul, by which we are provok'd to shew a *liking* or *disgust* in the working of our *passions*. THEOBALD.

Masterless passion sways it to the mood] The two old quartos and folio read,

MASTERS OF *passion.*

And this is certainly right. He is speaking of the power of sound over the human affections, and concludes, very naturally, that the *masters of passion* (for so he finely calls the musicians) sway the passions or affections as they please. Alluding to what the ancients tell us of the feats that Timotheus and other musicians worked by the power of musick. Can any thing be more natural? WARBURTON.

Does not the verb *sway*, which governs the two nominative cases *affection* and *masters*, require that both should be plural? and consequently direct us to read thus:

For *affections*, *masters* of passion, sway it, &c.

Sir JOHN HAWKINS.

That *affections* and *passions* anciently had different significations, may be known from the following instance in Greene's *Never too Late*, 1616:

"His heart was fuller of *passions* than his eyes of *affections*."

Affections, as used by Shylock, seem to signify *imaginations*, or *prejudices*. In *Othello*, act i. is a passage somewhat similar. "And though we have here a substitute of most allowed sufficiency, yet *opinion*, a *sovereign mistress of effects*, throws a more safe voice on you." STEEVENS.

As for *affection*, those that know how to operate upon the passions of men, rule it by making it operate in obedience to the notes which please or disgust it.

JOHNSON.

Of this much controverted passage, my opinion was formerly very different from what it is at present. *Sways*, the reading of the old copies, I conceived could not agree with *masters* as a substantive; but very soon after my former note on this subject was printed, I found that this was not only our author's usual phraseology, but the common language of the times. There is therefore, I think, no other alteration necessary here, but that which has been made in almost every page of these plays; the reducing the substantive and the verb to concord, and reading *sway*.

Cannot contain their urine for *affection*,

(for

(for so the old copies all read, not *affections*, as the word has been printed in the modern editions, in order to connect it with the following line) I believe, means only—Cannot contain, &c. on account of their being *affected* by the noise of the bag-pipe. In the next line, which appears to me to be put in apposition with that preceding, *it* may refer either to *passion* or *affection*. The masters of passion, those who know how to operate on the passion of men, rule it [or rule the sympathetick feeling] by making it operate, &c. as Dr. Johnson has already explained the words.

MALONE.

The author of THE REMARKS says, that the reading of all the old editions is,

And others, when the bag-pipe sings i' th' nose,
Cannot contain their urine for *affection*.
Masters of passion sways it to the mood
Of what it likes or loaths.

And he explains the passage thus: *some men when they hear the sound of a bag-pipe, are* so affected there-with *that they cannot retain their urine. For those things which are masters over passion, make it like or loath whatever they will.* REED.

57. *Why he, a woollen* bag-pipe;—] This incident Shakspere seems to have taken from J. C. Scaliger's *Exot. Exercit.* against Cardan. A book that our author was well read in, and much indebted for a great deal of his physicks: it being then much in vogue, and indeed is excellent, though now long since forgot. In his 344 *Exercit.* sect. 6. he has these words: "*Nar-*

rabo

rabo nunc tibi jocosam Sympathiam *Reguli Vasconis equitis. Is dum viveret, audito phormingis sono, urinam illico facere cogebatur.*"—And to make this jocular story still more ridiculous, Shakspere, I suppose, translated *phorminx* by *bag-pipes*. But what I would chiefly observe from hence is this, that as Scaliger uses the word *Sympathiam*, which signifies, and so he interprets it, *communem* AFFECTIONEM *duabus rebus*, so Shakspere translates it by AFFECTION:

Cannot contain their urine for AFFECTION.

Which shews the truth of the preceding emendation of the text according to the old copies; which have a full stop at *affection*, and read *Masters of passion*.

WARBURTON.

In an old translation from the French of Peter de Loier, entitled *A Treatise of Spectres, or Strange Sights, Visions*, &c. we have this identical story from Scaliger; and what is still more, a marginal note gives us, in all probability, the very fact alluded to, as well as the *word* of Shakspere. "Another gentleman of this quality lived of late in Devon, neere Excester, who could not endure the playing on a *bag-pipe*." We may justly add, as some observation has been made upon it, that *affection* in the sense of *sympathy*, was formerly *technical*; and so used by lord Bacon, Sir K. Digby, and many other writers. FARMER.

Woollen bag-pipe;] As all the editors agree with complete uniformity in this reading, I can hardly forbear to imagine that they understood it. But I never saw a *woollen bag-pipe*, nor can well conceive it. I suppose the

the author wrote *wooden* bag-pipe, meaning that the bag was of leather, and the pipe of *wood*.

JOHNSON.

This passage is clear from all difficulty, if we read *swelling* or *swollen bag-pipe*, which, that we should, I have not the least doubt. Sir J. HAWKINS.

Woollen is used as a term of contempt in *Coriolanus*, who says, act iii. sc. 2. his mother used to call the plebeians *woollen* vassals; and yet I think the same epithet hardly applicable to the bag-pipe. A passage on *Turbervile's Epitaphes*, p. 13. supports the emendation proposed:

" First came the rustick forth
" With pipe and *puffed* bag."

This instance was pointed out to me by Dr. Farmer.

STEEVENS.

71. —*you* question, *&c.*] To question is to converse. So, in *Measure for Measure*:

" —in the loss of *question*—" *i. e.* conversation that leads to nothing. To *reason* had anciently the same meaning. STEEVENS.

91. ——*many a purchas'd slave*,] This argument, considered as used to the particular persons, seems conclusive. I see not how Venetians or Englishmen, while they practise the purchase and sale of slaves, can much enforce or demand the law of *doing to others as we would that they should do to us*. JOHNSON.

106. ———*Bellario, a learned doctor,*
Whom I have sent for———] The doctor and the court are here somewhat unskillfully brought together.

together. That the duke would, on such an occasion, consult a doctor of great reputation, is not unlikely; but how should this be foreknown by Portia?

JOHNSON.

I do not see any necessity for supposing that *this* was *foreknown by Portia*. She consults Bellario as an eminent lawyer, and her relation. If the duke had not consulted him, the only difference would have been, that she would have come into court as an advocate, perhaps, instead of a judge. TYRWHITT.

125. *Not on thy soal, but on thy soul, harsh Jew,*] This lost jingle Mr. Theobald found again; but knew not what to make of it when he had it, as appears by his paraphrase, *Though thou thinkest that thou art whetting thy knife on the soal of thy shoe, yet it is upon thy soul, thy immortal part.* Absurd! the conceit is, that his soul was so hard that it had given an edge to his knife. WARBURTON.

128. *Of thy sharp* envy.——] *Envy* again, in this place, signifies *hatred* or *malice*. STEEVENS.

130. ——inexorable *dog!*] All the copies read, *inexecrable*. The emendation in the third folio.

STEEVENS.

144. *To* cureless *ruin*.—] Both the folios read, To *endless* ruin. MALONE.

181. *Cannot* impugn *you*,——] To impugn is to oppose, to controvert. So, in the *Tragedy of Darius*, 1603:

"Yet though my heart would fain *impugn* my word."

Again,

Again,

"If any press t' *impugn* what I impart."

STEEVENS.

182. *You stand* within his danger,——] So, in the *Corvysor's Play*, among the collection of Whitsun Mysteries represented at Chester. See MS. Harl. 1013, p. 106:

"Two detters some tyme there were
"Oughten money to an usurere,
"The one was *in his daungere*
"Fyve hundred poundes tolde." STEEVENS.

There are frequent instances in the *Paston Letters* of the use of this phrase in the same sense; whence it is obvious, from the common language of the time, that *to be in* DEBT and *to be in* DANGER, were synonimous terms. HENLEY.

203. ——*in the course of justice, none of us*
Should see salvation:——] Portia referring the *Jew* to the Christian doctrine of salvation, and the Lord's Prayer, is a little out of character.

BLACKSTONE.

210. *My deeds upon my head!*——] An imprecation adopted from that of the Jews to Pilate: "His blood be on us, and our children!" HENLEY.

218. *Malice bears down truth.*——] Malice oppresses honesty; a *true man*, in old language, is an *honest man*. We now call the jury *good men and true*.

JOHNSON.

327. *I take this* offer *then*;——] Perhaps we should read

read—*his*, i. e. Bassanio's, who offers *twice* the sum, &c. STEEVENS.

334. *Therefore prepare thee to cut off the flesh.*] This judgment is related by *Gracian*, the celebrated Spanish jesuit, in his *Hero*, with a reflexion at the conclusion of it: " —Compite con la del Salomon la promtitud de aquel gran Turco. Pretendia un Judio cortar una onca de carne a un Christiano, pena sobre usura. Insista en ello con igul terqueria a su Principe que perfidia a su Dios. Mando el gran Juez traer pesa, y cuchillo; cominole el deguello si cortava mas ni menos. *Y fue dar agudo corte a la lid, y al mundo milagro del ingenio.*" El Heroe de Lorenzo Græcian. Primor. 3.

Gregorio Leti, in his *Life of Sixtus V.* has a similar story. The papacy of Sixtus began in 1583. He died Aug. 29, 1590. The reader will find an extract from *Farnworth's Translation*, at the conclusion of the notes on this play. STEEVENS.

393. *I am content*, &c.] Anthonio tells the duke, that if he will abate the fine for the state's half, he (Anthonio) will be contented to take the other, *in trust*, after Shylock's death, to render it to his daughter's husband. That is, it was, during Shylock's life, to remain *at interest* in Anthonio's hands, and Shylock was to enjoy the produce of it.

REMARKS.

412. ——*thou should'st have had* ten *more*,] *i. e.* a jury of *twelve* men, to condemn thee to be hanged.

THEOBALD.

So,

So, in *The Devil is an Ass*, by Ben Jonson:

" ———I will leave you
" To your godfathers in law. Let *twelve men* work." STEEVENS.

415. ——*grace of pardon*;] Thus the old copies: the modern editors read, less harshly, but without authority,———*your grace's pardon*. The same kind of expression occurs in Othello.—*I humbly do beseech you* of *your pardon*.

In the notes to *As You Like It*, and *The Midsummer-Night's Dream*, I have given repeated instances of this *phraseology*. STEEVENS.

Your *grace's pardon*, was found in a copy of no authority, the 4to. of 1637. MALONE.

476. —*upon more* advice,] *i. e.* more *reflection*. STEEVENS.

Thus, in *Comus*:

" Advice with scrupulous head." HENLEY.

ACT V.

Line 1. —*IN such a night as this*,] The several speeches in the *Merchant of Venice*, act v. sc. 1. beginning with these words, &c. are imitated in the old Comedy of *Wily Beguiled*: which, though not ascertaining the exact date of that play, prove it to have been written after Shakspere's.

" In such a night did Paris win his love.
" *Lelia.* In such a night, Æneas prov'd unkind.
" *Sophos.* In such a night, did Troilus court his dear.
" *Lelia.* In such a night, fair Phillis was betray'd."
Orig. of the Drama, Vol. III. p. 365.
WHALLEY.

4. *Troilus, methinks, mounted the Trojan wall,*] This image is from Chaucer's *Troilus and Cresseide*, 5 B. 666 and 1142:

" Upon the *wallis* fast eke would he walke,
" And on the Grekis host he would yse, &c.
" The daie goth fast, and after that came eve
" And yet came not to Troïlus Cresseide,
" He lokith forth, by hedge, by tre, by greve,
" And ferre his heade *ovir the walle* he leide."
&c.

Again, *ibid:*

" And up and doune by west and eke by est,
" *Upon the wallis* made he many a went."
STEEVENS.

11. *In such a night,*
Stood Dido with a willow in her hand] This passage contains a small instance, out of many that might be brought, to prove that Shakspere was no reader of the classicks. STEEVENS.

15. *In such a night,* &c.] So, Gower, speaking of Medea:

" Thus it befell upon a night,
" Whann there was nought but sterre light,
" She

" She was vanished right as hir list,
" That no wight but herself wist :
" And that was at midnight tide,
" The world was still on every side," &c.

Confessio Amantis, 1554.

STEEVENS.

36. ———*She doth stray about*
By holy crosses,——] So, in the *Merry Devil of Edmonton*:

" But there are *Crosses*, wife ; here's one in Waltham,
" Another at the Abbey, and the third
" At Ceston ; and 'tis ominous to pass
" Any of these without a Pater-noster."

And this is a reason assigned for the delay of a wedding.

STEEVENS.

55. ——*sweet soul.*] These two words should certainly be taken from the end of *Launcelot*'s speech, and placed at the beginning of the following speech of *Lorenzo*:

Sweet soul, let's in, &c.

Mr. Pope, I see, has corrected this blunder of the old edition, but he has changed *soul* into *love*, without any necessity. TYRWHITT.

Sweet *soul* was not an alteration made by Mr. Pope, but an arbitrary and unauthorized reading introduced by the editor of the second folio. Mr. Rowe first regulated these speeches in the manner recommended by Mr. Tyrwhitt, which appears to me to be clearly right. MALONE.

66. ——*with* pattens *of bright gold*;] *Pattens* is the reading of the first folio, and *pattents* of the quarto. *Patterns* is printed first in the folio, 1632. JOHNSON.

One of the quartos 1600 reads *pattens*, the other *pattents*. STEEVENS.

We should read *patines*, from *patina*, LAT. A *patine* is the small flat dish or plate used with the chalice, in the administration of the eucharist. In the time of popery, and probably in the following age, it was commonly made of gold. MALONE.

70. *Such harmony is in immortal* souls;] Part of the difficulty of this passage was occasioned by a wrong punctuation. There should be a full point after *cherubims*, and no note of admiration after *souls*. "*Such harmony*," &c. is not an exclamation arising from the foregoing line—"*So great* is the harmony!" but a simile or illustration:——"of the *same kind* is the harmony."——The whole runs thus:

There is not one of the heavenly orbs but sings as it moves, still quiring to the Cherubims. Similar to the harmony they make, is that of immortal souls; (or in other words) *each of us have as perfect a harmony in our souls as the harmony of the spheres, insomuch as we have the quality of being moved by sweet sounds* (as he expresses it afterwards); *but our gross terrestrial part, which environs us, deadens the sound, and prevents our hearing it.*——It, I apprehend, refers to *harmony*, and not to *souls*.

Perhaps Shakspere, when he wrote this passage, had Sir Philip Sydney's elegant *Defence of Poesie* in his thoughts:—"But if you be born so neare the *dull-*

making

making cataract of *Nilus*, that you cannot *heare* the *planet-like musick* of poetrie, if you have so earth-creeping a mind that it cannot lift itself up to look to the skie of poetrie," &c.

It may be objected that this *internal* harmony cannot be heard—but Shakspere is not always exact in his language—he confounds it with that external and artificial harmony which is capable of being heard.

My interpretation is strengthened by the following passage in the second part of *Antonio and Mellida*, 1602, by Marston, who likewise supposes the harmony of *immortal souls* to be *of the same kind* with that of the spheres:

" ——————*Heaven's tones*
" Strike not such harmony to *immortal souls*,
" As your accordance sweets my breast withall."

MALONE.

The old reading *in* immortal souls is certainly right, and the whole line may be well explained by Hooker, in his *Ecclesiastical Polity*, B. V. "Touching musical harmony whether by instrument or by voice, it being but high and low in sounds in a due proportionable disposition, such notwithstanding is the force thereof, and so pleasing effects it hath in that very part of man which is most divine, that some have been thereby induced to think that the soul itself, by nature, is or hath in it harmony. For this quotation I am indebted to Dr. Farmer. STEEVENS.

Thus, in *Comus*:

" Can any mortal mixture of earth's mould
" Breathe such divine enchanting ravishment?
" Sure *something holy lodges in that breast,*
" And with these raptures moves the vocal air
" To testify HIS *hidden residence.*" HENLEY.

72. —*close* it *in*—] Is the reading of the quarto. STEEVENS.

73. ——*wake Diana with a hymn*;] Diana is the moon, who is in the next scene represented as sleeping. JOHNSON.

75. *And* draw *her* home *with* musick.] Shakspere was, I believe, here thinking of the custom of accompanying the last waggon-load, at the end of harvest, with rustick musick. He again alludes to this yet common practice, in *As You Like It.* MALONE.

90. *The man that hath no musick in himself,*
Nor is not mov'd with concord of sweet sounds,]
The thought here is extremely fine: as if the being affected with musick was the only harmony between the *internal* [*musick in himself*] and the *external musick* [*concord of sweet sounds*], which were mutually affected like unison strings. This whole speech could not choose but please an English audience, whose great passion, as well then as now, was *love of musick.* *Jam verò video naturam* (says Erasmus in praise of folly) *ut singulis nationibus, ac pene civitatibus, communem quandam insevisse Philautiam: atque hinc fieri, ut* Britanni *præter alia Formam,* musicam, *& lautas Mensas propriè sibi vindicent.* WARBURTON.

This

This passage, which is neither pregnant with physical or moral truth, nor poetically beautiful in an eminent degree, has constantly enjoyed the good fortune to be repeated by those whose inhospitable memories would have refused to admit or retain any other sentiment or description of the same author, however exalted or just. The truth is, that it furnishes the vacant fiddler with something to say in defence of his profession, and supplies the coxcomb in musick, with an invective against such as do not pretend to discover all the various powers of language in articulate sounds.

Our ancient statutes have often received their best comment by means of reference to the particular occasion on which they were framed. Dr. Warburton has therefore properly accounted for Shakspere's seeming partiality to this amusement. He might have added, that Peacham requires of his Gentleman ONLY to be able "to sing his part sure, and at first sight, and withal to play the same on a viol or lute."

Let not, however, this capricious sentiment of Shakspere descend to posterity, unattended by the opinion of the late lord Chesterfied on the same subject. In his 148th letter to his son, who was then at Venice, his lordship, after having enumerated musick among the *illiberal* pleasures, adds——"if you love musick, hear it; go to operas, concerts, and pay fiddlers to play to you; but I must insist upon your neither piping nor fiddling yourself. It puts a gentleman in a very frivolous contemptible light; brings him

him into a great deal of bad company, and takes up a great deal of time, which might be much better employed. Few things would mortify me more, than to see you bearing a part in a concert, with a fiddle under your chin, or a pipe in your mouth." Again, Letter 153, "A taste of sculpture and painting is, in my mind, as becoming as a taste of fiddling and piping is unbecoming a man of fashion. The former is connected with history and poetry, the latter with nothing that I know of, but *bad company*." Again, ——"Painting and sculpture are very justly called liberal arts; a lively and strong imagination, together with a just observation, being absolutely necessary to excel in either; which, in my opinion, is by no means the case of musick, though called a liberal art, and now in Italy placed above the other two; a proof of the decline of that country." STEEVENS.

106. ——*without respect* ;] Not absolutely good, but relatively good as it is modified by circumstances. JOHNSON.

132. *A* tucket—] *Toccata*, Ital. a flourish on a trumpet. STEEVENS.

140. *Let me give light*, &c.] There is scarcely any word with which Shakspere so much delights to trifle as with *light*, in its various significations. JOHNSON.

Most of the old dramatick writers are guilty of the same quibble. So, Marston in his *Insatiate Countess*, 1613:

" By this bright *light* that is deriv'd from thee—
" So, sir, you make me a very *light* creature."

Again, Middleton, in *A Mad World my Masters*, 1608:

" —*more* lights—I call'd for *light*: here come in two are *light* enough for a whole house."

Again, in *Springes for Woodcocks*, a collection of epigrams, 1606:

" Lais of *lighter* metal is compos'd
" Than hath her *lightness* till of late disclos'd;
" For *lighting* where she *light* acceptance feels,
" Her fingers there prove *lighter* than her heels."

STEEVENS.

152. ——*this* breathing *courtesy*.] *Breathing* for *verbal*.—So, in *Timon of Athens*, a senator replies to Alcibiades, who had made a long speech:

" You *breathe* in vain."

Again, in *Hamlet*:

" Having ever seen in the prenominate crimes
" The youth you *breathe of*, guilty." MALONE.

160. ——*like cutler's poetry*;] Knives as Sir John Hawkins observes, were formerly inscribed by means of *aqua fortis* with short sentences in distich. Mr. Reed has cited from Decker's *Satiro-mastix* the following pertinent passage: " You shall swear by Phœbus, who is your poet's good lord and master, that hereafter you will not hire Horace to give you *poesies* for rings, or handkerchers, or *knives*, which you understand not." * * *.

167. —*have been* respective,——] *Respective* has the same meaning as *respectful*. See *K. John*, act i.

STEEVENS.

172.

172. ——————*a youth,*
A kind of boy; a little scrubbed *boy,*
No higher than thyself, the judge's clerk;
A prating boy, &c.] It is certain, from the words of the context and the tenor of the story, that Gratiano does not here speak contemptuously of the judge's clerk, who was no other than Nerissa disguised in man's clothes. He only means to describe the person and appearance of this supposed youth, which he does by insinuating what seemed to be the precise time of his age: he represents him as having the look of a young stripling, of a boy beginning to advance towards puberty. I am therefore of opinion, that the poet wrote:

——————a little *stubbed* boy.

In many counties it is a common provincialism, to call young birds not yet fledged *stubbed young ones.* But, what is more to our purpose, the author of *The History and Antiquities of Glastonbury,* printed by Hearne, an antiquarian, and a plain unaffected writer, says, that "Saunders must be a *stubbed boy,* if not a man at the dissolution of abbeys," &c. edit. 1722, Pref. Signat. n. 2. It therefore seems to have been a common expression for *stripling,* the very idea which the speaker means to convey. If the emendation be just here, we should also correct Nerissa's speech which follows:

For that same *stubbed* boy, the doctor's clerk,
In lieu of this did lie with me last night.

WARTON.

I believe

I believe *scrubbed* and *stubbed* have a like meaning, and signify *stunted* or *shrub-like*. So, in P. Holland's translation of Pliny's *Nat. Hist.* "——but such will never prove fair trees, but *skrubs* only." STEEVENS.

215. —*retain*—] The old copies concur in reading *contain*. JOHNSON.

217. *What man——wanted the modesty*

To urge the thing held as a ceremony?] This is a very licentious expression. The sense is, *What man could have so little modesty*, or *wanted modesty so much*, as to urge the demand of a thing kept on account in some sort religious. JOHNSON.

Thus Calphurnia says to Julius Cæsar:

"Cæsar, I never stood on *ceremonies*."

STEEVENS.

260. ——*swear by your* double *self*,] *Double* is here used for—*full of duplicity*. MALONE.

265. ——*for his wealth*;] For his advantage; to obtain his happiness. *Wealth* was, at that time, the term opposite to *adversity*, or *calamity*. JOHNSON.

THE

THE ancient ballad, on which the greater part of this play is probably founded, has been mentioned in *Observations on the Faery Queen*, l. 129. Shakspere's track of reading may be traced in the common books and popular stories of the times, from which he manifestly derived most of his plots. Historical songs, then very fashionable, often suggested and recommended a subject. Many of his incidental allusions also relate to pieces of this kind, which are now grown valuable on this account only, and would otherwise have been deservedly forgotten. A ballad is still remaining on the subject of *Romeo and Juliet*, which by the date appears to be much older than Shakspere's time. It is remarkable, that all the particulars in which that play differs from the story in Bandello, are found in this ballad. But it may be said, that he has copied this story as it stands in Paynter's *Pallace of Pleasure*, 1567, where there is the same variation of circumstances. This, however, shews us that Shakspere did not first alter the original story for the worse, and is at least a presumptive proof that he never saw the Italian.

Shakspere alludes to the tale of *King Cophetua and the Beggar*, more than once. This was a ballad; the oldest copy of which, that I have seen, is in *A Crown Garland of Golden Roses gathered out of England's Royall Garden*, 1612. The collector of this miscellany

was Richard Johnson, who compiled, from various romances, *The Seven Champions*. This story of Cophetua was in high vogue, as appears from our author's manner of introducing it in *Love's Labour Lost*, act iv. sc. 1. As likewise from John Marston's Satires, called the *Scourge of Villanie*, printed 1598, viz.

" Go buy some ballad of the fairy king,
" And of the BEGGAR WENCH *some rogie thing*."
Sign. B. II.

The first stanza of the old ballad begins thus:

" I read that once in Africa
" A prince that there did reign,
" Who had to name Cophetua,
" *As poets they do feign*, &c.

The prince, or king, falls in love with a female beggar, whom he sees accidentally from the windows of his palace, and afterwards marries her. [Sign. D. 4.] The song, cited at length by the learned Dr. Grey, on this subject, is evidently spurious, and much more modern than Shakspere's time. The name Cophetua is not once mentioned in it.

However, I suspect, there is some more genuine copy than that of 1612, which I before mentioned. But this point may be, perhaps, adjusted by an ingenious inquirer into our old English literature, who is now publishing a curious collection of ancient ballads, which will illustrate many passages in Shakspere.

I doubt not but he received the hint of writing

King Lear from a ballad on that subject. But in most of his historical plays, he copies Hall, Holinshed, and Stowe, the reigning historians of that age. And although these Chronicles were then universally known and read, he did not scruple to transcribe their materials with the most circumstantial minuteness. For this he could not escape an oblique stroke of satire from his envious friend, Ben Jonson, in the comedy called, *The Devil's an Ass*, act ii. sc. 4.

"*Fitz-dot.* Thomas of Woodstock, I'm sure, was duke: and he was made away at Calice, as duke Humfrey was at Bury. And Richard the Third, you know what end he came to.

"*Meer-er.* By my faith you're cunning in the Chronicle.

"*Fitz-dot.* No, I confess, I ha't from the play-books, and think they're more authentick."

In Antony Wood's collection of ballads, in the Ashmolean Museum, I find one with the following title: "*The lamentable and tragical Historie of Titus Andronicus, with the fall of his five and twenty sons in the wars with the Goths*; with the murder of his daughter Lavinia, by the empress's two sons, through the means of a bloody Moor, taken by the sword of Titus in the war: his revenge upon their cruel and inhumane acte."

"You noble mindes and famous martiall
wights."

The use which Shakspere might make of this piece, is obvious. WARTON.

The

The two principal incidents of this play are to be found separately in a collection of odd stories, which were very popular, at least five hundred years ago, under the title of *Gesta Romanorum*. The first, *Of the bond*, is in ch. xlviii. of the copy, which I choose to refer to, as the completest of any which I have yet seen. MS. Harl. n. 2270. A knight there borrows money of a merchant, upon condition of forfeiting *all his flesh* for non-payment. When the penalty is exacted before the judge; *the knight's mistress*, disguised, *in forma viri & vestimentis pretiosis induta*, comes into court, and, by permission of the judge, endeavours to mollify the merchant. She first offers him his money, and then the double of it, &c. to all which his answer is—*Conventionem meam volo habere*.—Puella, cum hoc audisset, ait coram omnibus, Domine, mi judex, da rectum judicium super his quæ vobis dixero. —Vos scitis quod miles nunquam se obligabat ad aliud per literam nisi quod mercator habeat potestatem carnes ab ossibus scindere, *sine sanguinis effusione*, de quo nihil erat prolocutum. Statim mittat manum in eum; si vero sanguinem effuderit, *Rex contra eum actionem habet*. Mercator, cum hoc audîsset, ait; date mihi pecuniam, & omnem actionem ei remitto. Ait puella, Amen dico tibi, nullum denarium habebis—pone ergo manum in eum, ita ut sanguinem non effundas. Mercator vera videns se confusum abscessit; & sic vita militis salvata est, & nullum denarium dedit.——

The other incident, *of the caskets*, is in ch. xcix. of the same collection. A king of Apulia sends his

daughter to be married to the son of an emperor of Rome. After some adventures (which are nothing to the present purpose), she is brought before the emperor; who says to her, "Puella, propter amorem filii mei multa adversa sustinuisti. Tamen, si digna fueris ut uxor ejus sis, cito probabo. Et fecit fieri tria vasa. PRIMUM fuit *de auro purissimo* & lapidibus pretiosis interius ex omni parte, & plenum *ossibus mortuorum*; & exterius erat subscriptio: *Qui me elegerit, in me inveniet quod meruit.* SECUNDUM vas erat *de argento puro*, & gemmis pretiosis, plenum *terra*; et exterius erat subscriptio: *Qui me elegerit, in me inveniet quod natura appetit.* TERTIUM vas *de plumbo*, plenum *lapidibus pretiosis interius & gemmis nobilissimus*; & exterius erat subscriptio talis: *Qui me elegerit, in me inveniet quod deus disposuit.* Ista tria ostendit puellæ, & dixit, si unum ex istis elegeris in quo commodum & proficuum est filium meum, habebis. Si vero elegeris quod nec tibi aliis est commodum, ipsum non habebis." The young lady, after mature consideration of the vessels and their inscriptions, chooses the *leaden*, which being opened, and found to be full of gold and precious stones, the emperor says: "Bona puella, bene elegisti——ideo filium meum habebis."

From this abstract of these two stories, I think it appears sufficiently plain that they are the *remote* originals of the two incidents in this play. That *of the caskets* Shakspere might take from the English *Gesta Romanorum*, as Dr. Farmer has observed; and that *of the bond* might come to him from the *Pecorone*; but,

but, upon the whole, I am rather inclined to suspect, that he has followed some hitherto unknown novellist, who had saved him the trouble of working up the two stories into one. TYRWHITT.

Of the incident of the *bond*, no English original has hitherto been pointed out. I find, however, the following in *The Orator: handling a hundred severall Discourses, in form of Declamations: some of the Arguments being drawne from Titus Livius and other ancient Writers, the rest of the author's own invention: Part of which are of Matters happened in our age.*——*Written in French by Alexander Silvayn, and Englished* by *L. P.* [*i. e.* Lazarus Pilot] *London, printed by Adam Islip*, 1596.—— (This book is not mentioned by Ames.) See p. 401.

DECLAMATION 95.

"Of a Jew, who would for his Debt have a Pound of the Flesh of a Christian.

"A Jew, unto whom a Christian merchant ought nine hundred crownes, would have summoned him for the same in Turkie: the merchant, because he would not be discredited, promised to pay the said summe within the tearme of three months, and if he paid it not, he was bound to give him a pound of flesh of his bodie. The tearme being past some fifteene daies, the Jew refused to take his money, and demaunded the pound of flesh: the ordinarie judge of that place appointed him to cut a just pound of the

Christian's flesh, and if he cut either more or lesse, then his own head should be smitten off: the Jew appealed from this sentence, unto the chief judge, saying:

"Impossible is it to breake the credit of trafficke amongst men without great detriment to the common-wealth: wherefore no man ought to bind himselfe unto such covenants which hee cannot or will not accomplish, for by that means should no man feare to be deceaved, and credit being maintained, every man might be assured of his owne; but since deceit hath taken place, never wonder if obligations are made more rigorous and strict then they were wont, seeing that although the bonds are made never so strong, yet can no man be very certaine that he shall not be a loser. It seemeth at the first sight that it is a thing no less strange than cruel, to bind a man to pay a pound of the flesh of his bodie, for want of money; surely, in that it is a thing not usuall it appeareth to be somewhat the more admirable, but there are divers others that are more cruell, which because they are in use seeme nothing terrible at all: as to binde all the bodie unto a most lothsome prison, or unto an intollerable slaverie, where not only the whole bodie, but also all the senses and spirits are tormented, the which is commonly practised, not only betwixt those which are either in sect or nation contrary, but also even amongst those that are of one sect and nation; yea amongst Christians it hath been seene that the son hath imprisoned the father for monie. Likewise in

the

the Roman commonwealth, so famous for lawes and armes, it was lawful for debt to imprison, beat, and afflict with torment the free citizens: how manie of them (do you thinke) would have thought themselves happie, if for a small debt they might have been excused with the paiment of a pounde of their flesh? who ought then to marvile if a Jew requireth so small a thing of a Christian, to discharge him of a good round summe? A man may aske why I would not rather take silver of this man, then his flesh: I might alleage many reasons, for I might say that none but my selfe can tell what the breach of his promise hath cost me, and what I have thereby paied for want of money unto my creditors, of that which I have lost in my credit: for the miserie of those men which esteem their reputation, is so great, that oftentimes they had rather endure any thing secretlie, then to have their discredit blazed abroad, because they would not be both shamed and harmed. Nevertheless, I doe freely confesse, that I had rather lose a pound of my flesh then my credit should be in any sort cracked: I might also say that I have need of this flesh to cure a friend of mine of a certaine maladie, which is otherwise incurable, or that I would have it to terrifie thereby the Christians for ever abusing the Jews once more hereafter: but I will onlie say, that by his obligation he oweth it me. It is lawfull to kill a souldier if he come unto the warres but an houre too late, and also to hang a theefe though he steal never so little: is it then such a great matter

to

to cause such a one to pay a pound of his flesh, that hath broken his promise manie times, or that putteth another in danger to lose both credit and reputation, yea and it may be life, and al for griefe? were it not better for him to lose that I demand then his soule, alreadie bound by his faith? Neither am I to take that which he oweth me, but he is to deliever it to me: and especiallie because no man knoweth better than he where the same may be spared to the least hurt of his person, for I might take it in such place as hee might thereby happen to lose his life: whatte matter were it then if I should cut off his privie members, supposing that the same would altogether weigh a just pound? or els his head, should I be suffered to cut it off, although it were with the danger of mine own life? I believe it should not; because there were as little reason therein as there could be in the amends whereunto I should be bound: or els if I would cut off his nose, his lips, his ears, and pull out his eies, to make them altogether a pound, should I be suffered? surely I think not, because the obligation dooth not specifie that I ought either to choose, cut, or take the same, but that he ought to give me a pound of his flesh. Of every thing that is sold, he which delivereth the same is to make weight, and he which receiveth, taketh heed that it be just: seeing then that neither the obligation, custome, nor law doth bind me to cut, or weigh, much lesse unto the above-mentioned satisfaction, I refuse it all, and require

that

that the same which is due should be delivered unto me."

The Christian's Answere.

"It is no strange matter to here those dispute of equitie which are themselves most unjust; and such as have no faith at all, desirous that others should observe the same inviolable, the which were yet the more tolerable, if such men would be contented with reasonable things, or at the least not altogether unreasonable: but what reason is there that one man should unto his own prejudice desire the hurt of another? as this Jew is content to lose nine hundred crownes to have a pound of my flesh, whereby is manifestely seene the ancient and cruel hate which he beareth not only unto Christians, but unto all others which are not of his sect: yea, even unto the Turkes, who overkindly doe suffer such vermine to dwell amongst them, seeing that this presumptuous wretch dare not onely doubt, but appeale from the judgement of a good and just judge, and afterwards he would by sophisticall reasons prove that his abhomination is equitie: trulie I confesse that I have suffered fifteen daies of the tearme to passe; yet who can tell whether he or I is the cause thereof; as for me, I think that by secret meanes he has caused the monie to be delaied, which from sundry places ought to have come unto me before the tearm which I promised unto him; otherwise, I would never have been so rash as to bind myselfe so strictly; but although he were not the cause

of

of the fault, is it therefore said, that he ought to be so imprudent as to go about to prove it no strange matter that he should be willing to be paied with man's flesh, which is a thing more natural for tigres, than men, the which also was never heard of? but this divil in shape of man, seeing me oppressed with necessitie, propoundeth this cursed obligation unto me. Whereas he alleageth the Romaines for an example, why doth he not as well tell on how for that crueltie in afflicting debtors over grievously, the commonwealth was almost overthrowne, and that shortly after it was forbidden to imprison men any more for debt. To breake promise is, when a man sweareth or promiseth a thing, the which he hath no desire to performe, which yet upon an extreame necessity is somewhat excusable: as for me I have promised, and accomplished my promise, yet not so soon as I would; and although I knew the danger wherein I was to satisfie the crueltie of this mischievous man with the price of my flesh and blood, yet did I not flie away, but submitted myselfe unto the discretion of the judge who hath justly repressed his beastliness. Wherein then have I satisfied my promise, is it in that I would not (like him) disobey the judgment of the judge? Behold I will present a part of my bodie unto him, that he may paie himselfe, according to the contents of the judgement; where is then my promise broken? But it is no marvaile if this race be so obstinat and cruell against us, for they do it of set purpose to offend our God whom they have crucified: and wherefore?

fore? Because he was holie, as he is yet so reputed of this worthy Turkish nation: but what shall I say? Their own Bible is full of their rebellion against God, against their priests, judges, and leaders. What did not the very patriarchs themselves, from whom they have their beginning? They sold their brother, and had not it been for one amongst them, they had slaine him for verie envie. How many adulteries and abhominations were committed amongst them? How many murthers? Absalom did he not cause his brother to be murdered? Did he not persecute his father? Is it not for their iniquitie that God hath dispersed them, without leaving them one onlie foot of ground? If then, when they had newlie received their law from God, when they saw his wonderous works with their eies, and had yet their judges amongst them, they were so wicked, what may one hope of them now, when they have neither faith nor law, but their rapines and usuries? and that they believe they do a charitable work, when they do some great wrong unto one that is not a Jew? It may please you then, most righteous judge, to consider all these circumstances, having pittie of him who doth wholly submit himselfe unto your just clemencie: hoping thereby to be delivered from this monster's crueltie."

FARMER.

The "History of *Gesta Romanorum*," is advertised at the end of the comedy of *Mucidorus*, 1668, to be sold, among other books, on Saffron-Hill, in Wine-Street,

Street, near Hatton-Garden. Again, in *Giles Goose-cap*, 1606:

"Then for your ladyship's quips and quick jests, why *Gesta Romanorum* were nothing to them." Again, in Chapman's *May-Day*, 1611:

"——one that has read Marcus Aurelius, *Gesta Romanorum*, the Mirror of Magistrates," &c.

Gregorio Leti, in his *Life of Sixtus V.* translated by Ellis Farneworth, 1754, has likewise this kind of story.

It was currently reported in Rome that Drake had taken and plundered St. Domingo, in Hispaniola, and carried off an immense booty: this account came in a private letter to *Paul Secchi*, a very considerable merchant in the city, who had large concerns in those parts which he had insured. Upon the receiving this news he sent for the insurer Samson Ceneda, a Jew, and acquainted him with it. The Jew, whose interest it was to have such a report thought false, gave many reasons why it could not possibly be true; and at last worked himself up into such a passion, that he said, "I'll lay you a pound of my flesh that it is a lie."

Secchi, who was of a fiery hot temper, replied, "If you like it, I'll lay you a thousand crowns against a pound of your flesh that it is true." The Jew accepted the wager, and articles were immediately executed between them, the substance of which was, "That if Secchi won, he should himself cut the flesh with a sharp knife from whatever part of the Jew's body

body he pleased. Unfortunately for the Jew, the truth of the account was soon after confirmed, by other advices from the West-Indies, which threw him almost into distraction; especially when he was informed that Secchi had solemnly sworn he would compel him to the exact literal performance of his contract, and was determined to cut a pound of flesh from that part of his body which it is not necessary to mention. Upon this he went to the governor of Rome, and begged he would interpose in the affair, and use his authority to prevail with Secchi to accept of a thousand pistoles as an equivalent for the pound of flesh: but the governor not daring to take upon him to determine a case of so uncommon a nature, made a report of it to the pope, who sent for them both, and having heard the articles read, and informed himself perfectly of the whole affair from their own mouths, said, "When contracts are made, it is just they should be fulfilled, as we intend this shall. Take a knife, therefore, Secchi, and cut a pound of flesh from any part you please of the Jew's body. We would advise you, however, to be very careful; for if you cut but a scruple or grain more or less than your due, you shall certainly be hanged. Go, and bring hither a knife, and a pair of scales, and let it be done in our presence."

The merchant at these words, began to tremble like an aspin-leaf, and throwing himself at his holiness's feet, with tears in his eyes protested, "It was far from his thoughts to insist upon the performance

of the contract." And being asked by the pope what he demanded? answered, "Nothing, holy father, but your benediction, and that the articles may be torn in pieces." Then turning to the Jew, he asked him, "What he had to say, and whether he was content?" The Jew answered, "That he thought himself extremely happy to come off at so easy a rate, and that he was perfectly content." "But we are not content," replied Sixtus, "nor is there sufficient satisfaction made to our laws. We desire to know what authority you have to lay such wagers? The subjects of princes are the property of the state, and have no right to dispose of their bodies, nor any part of them, without the express consent of their sovereigns."

They were both immediately sent to prison, and the governor ordered to proceed against them with the utmost severity of the law, that others might be deterred by their example from laying any more such wagers.——[The governor interceding for them, and proposing a fine of a thousand crowns each, Sixtus ordered him to condemn them both to death, the Jew for selling his life, by consenting to have a pound of flesh cut from his body, which he said was direct suicide; and the merchant for premeditated murder, in making a contract with the other that he knew must be the occasion of his death.]

As Secchi was of a very good family, having many great friends and relations, and the Jew one of the most leading men in the synagogue, they both had recourse to petitions. Strong application was made

to

to cardinal Montalto, to intercede with his holiness at least to spare their lives. Sixtus, who did not really design to put them to death, but to deter others from such practices, at last consented to change the sentence, into that of the galleys, with liberty to buy off that too, by paying each of them two thousand crowns, to be applied to the use of the hospital which he had lately founded, before they were released.

Life of Sixtus V. Fol. B. VII. p. 293, &c.

STEEVENS.

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ADDISON	1 do.	0	1	6
ROWE	1 do.	0	1	6
WATTS	7 do.	0	10	6
PHILIPS, J. SMITH	1 do.	0	1	6
PARNELL	2 do.	0	3	0
GARTH	1 do.	0	1	6
HUGHES	2 do.	0	3	0
FENTON	1 vol.	0	1	6
TICKELL	1 do.	0	1	6
SOMERVILLE	2 do.	0	3	0
POPE	4 do.	0	6	0
GAY	3 do.	0	4	6
BROOME	1 do.	0	1	6
YOUNGE	4 do.	0	6	0
SAVAGE	2 do.	0	3	0
PITT	1 do.	0	1	6
THOMSON	2 do.	0	3	0
PHILIPS, A.	1 do.	0	1	6
DYER	1 do.	0	1	6
WEST, GILB.	1 do.	0	1	6
LYTTLETON	1 do.	0	1	6
HAMMOND, COLLINS,	1 do.	0	1	6
MOORE	1 do.	0	1	6
SHENSTONE	2 do.	0	3	0
MALLET	1 do.	0	1	6
ARMSTRONG	1 do.	0	1	6
GRAY, WEST, R.	1 do.	0	1	6
AKENSIDE	2 do.	0	3	0
CUNNINGHAM	1 do.	0	1	6
CHURCHILL	3 do.	0	4	6

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